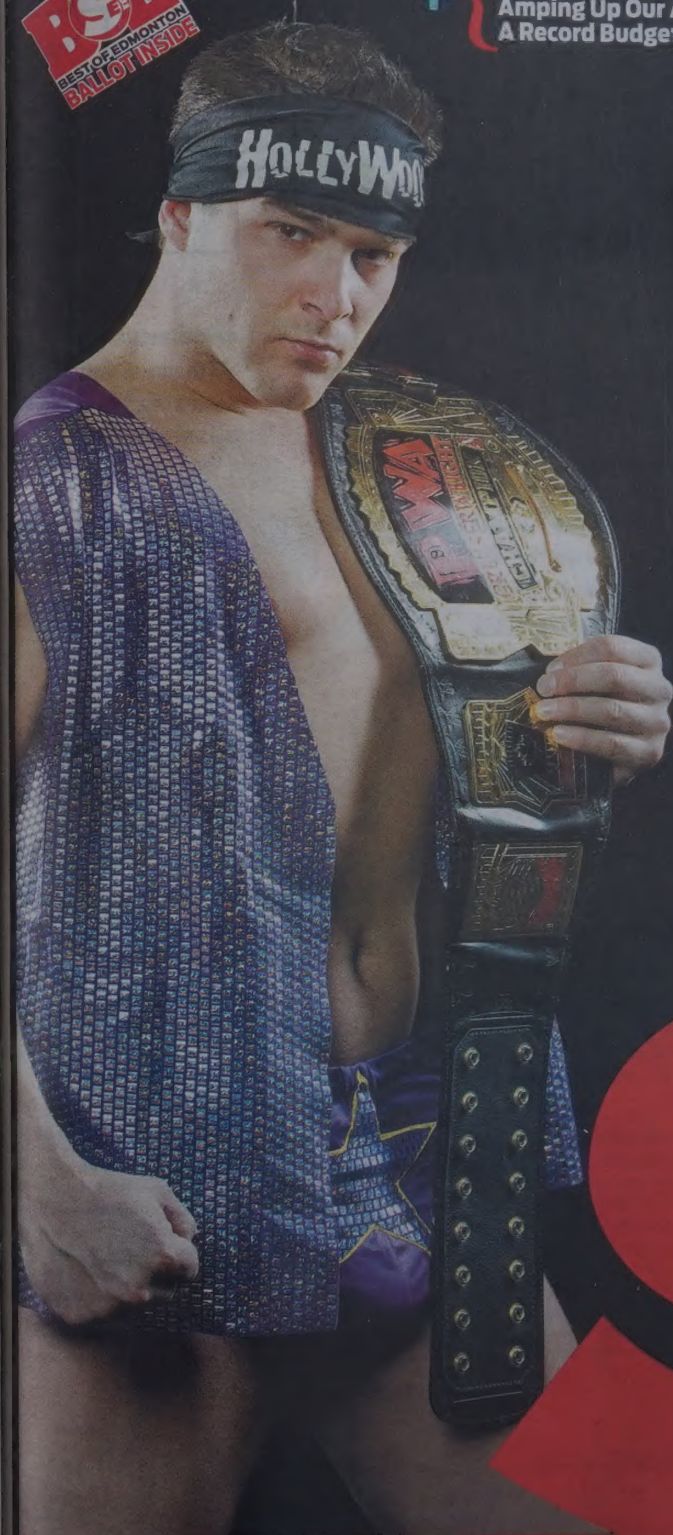


F**@ed Up Keeps Failing Upwards
Wendy And Lucy: The Saddest Lost-Dog Movie Of All Time
Amping Up Our Architectural Culture
A Record Budget Deficit



LORDS OF THE RING

APRIL 9, 2009
ISSUE 802

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PUBLISHER Todd Kozlowski | tkozlowski@see.greatwest.ca
MANAGING EDITOR Jeff Holubinsky | jholubinsky@see.greatwest.ca
ART DIRECTOR Michael Nunweiler | mnunweiler@see.greatwest.ca

ENTERTAINMENT EDITOR (ARTS, FILM, MUSIC) Paul Matwychuk | pmatwychuk@see.greatwest.ca
NEWS AND FEATURES EDITOR (THE FRONT) Angela Brunschot | abunschot@see.greatwest.ca

STAFF WRITER Andrew Paul | apaul@see.greatwest.ca
DESIGNER Melissa Blumh | mblumh@see.greatwest.ca

SALES CONSULTANT Robyn Charest | rcharest@see.greatwest.ca
SALES CONSULTANT Nicole Jaroson | njaroson@see.greatwest.ca
SALES CONSULTANT Erin Campbell | ecampbell@see.greatwest.ca
SALES CONSULTANT Ian Toronchuk | itoronchuk@see.greatwest.ca

NATIONAL ADVERTISING: Jan Frolic, Magazine Network | jan@magnetwork.com
OFFICE ADMINISTRATOR Megan Hill | mhill@see.greatwest.ca
DISTRIBUTION ASSISTANT Shane Bennett
PRODUCTION ASSISTANT Kary Bowen

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FAX (780) 432-1102

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7 news AN "OPPORTUNITY LOST"

Alberta goes into the red for the first time in 16 years.

11 opinion ADDING SOME PIZZAZZ TO OUR GREY CITY STREETS

Better design, more skaters: Shafraaz Kaba wants
Edmonton to amp up its architectural culture.

18 music EDMONTON GETS FUCKED UP ON EASTER SUNDAY

We're referring to the Toronto punk band, of
course. How you spend the rest of the day is up
to you.

24 on screen JOHN F. KENNEDY CHEATS DEATH!

How would history be different if Oswald had
missed? *Virtual JFK* provides the answers.

29 arts PEDERSON AND THE WOLF

An imaginative boy escapes his drunken father
— but only temporarily — in *Extinction Song*.

34 savage love SON, PLEASE DON'T BORROW MY CRUCIFIX DILDO

A nice, long, embarrassing father-son chat will
quickly cure your kid's butt-toy curiosity.

38 the back ASSORTED GOODIES

Municipal Happenings with Bill Benson!

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12 LORDS OF THE LOCAL RING

Wrestlers in the Prairie League
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COVER PHOTO OF HOLLYWOOD DUSTY ADONIS BY
JIMMY JEONG

regulars **tougas** pg 8 | **cds** pg 21 | **blurbs** pg 28 | **art box** pg 31
josey vogels pg 33 | **dan savage** pg 34 | **archive dive** pg 39

It's Time For Best Of Edmonton

notes from the editors

After another year of telling readers
what we think, it's time for us to turn
the tables again as we ask you to give
us your thoughts on the best Edmon-
ton has to offer as we launch the the
14th annual **Best of Edmonton**. So
sharpen your pencils and turn to Page
35, or better yet, go to SEE's website,
to find a ballot.

Meanwhile, the Front section wel-
comes some new contributors to SEE's

ranks, including freelance writer **Jeff
Samsonow**, who gives us a rundown
on what critics are saying about the
province's first budget deficit in 16
years. A new series of guest columns
by local lawyer **D. James Anderson**
also starts this week with a look at
whether the police can enter your
home if they smell marijuana.

If putting "Fuck" in your band name
is a cheap publicity stunt, then why

are so many of them so ... well, fuck-
ing good? Mike Deane profiles **Fucked
Up**, who rival Holy Fuck and the Fuck
Buttons as the best/most profane
band around.

And speaking of censorable culture,
entertainment editor Paul Matwychuk
reviews the horror film **Martyrs**, which
he argues is a Canadian film-funding
scandal just waiting to happen. Don't
tell your Tory MP about it, okay?



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sunday

monday

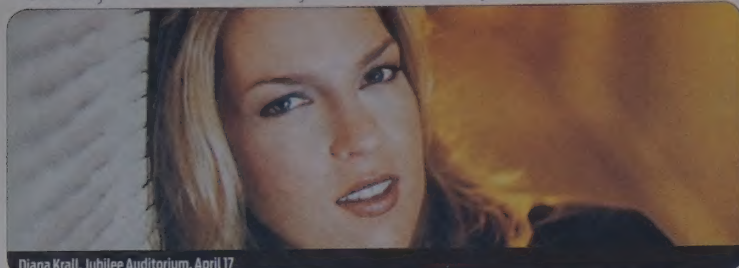
tuesday

wednesday

thursday

friday

saturday



Diana Krall, Jubilee Auditorium, April 17

APRIL 12

music | **CANNIBAL CORPSE** For \$13.99, the cost of a new CD, George "Corpsegrinder" Fisher will infect you with the Evisceration Plague. But don't worry! We hear it's only painful for those unaccustomed to the screams of Hell. Starlite Room, 6 p.m.

APRIL 13

film | **VIRTUAL JFK: VIETNAM IF KENNEDY HAD LIVED** Koji Masutani explores what might have happened in Southeast Asia if JFK had lived to see reelection in 1964. Come on, Koji, are you trying to tell us Nixon didn't handle it beautifully? Metro Cinema, 7 p.m.

APRIL 14

theatre | **THE TIME-KEEPERS** A gay German and a conservative Jewish horologist walk into a Nazi concentration camp... That's not the world's worst joke setup; it's the premise of Dan Clancy's acclaimed play. Arts Bams, 8 p.m.

APRIL 15

comedy | **MOSTLY WATER THEATRE** If you've never heard the local comedy troupe's song about a man who thinks he's a fire truck, you haven't lived. And if you think this night of comedic poetry sucks, Craig Buchert says you can slap him in the face. O'Byrne's, 9 p.m.

APRIL 16

comedy | **X-RATED WITH PATRICE O'NEAL** Patrice got his start in Boston when he heckled a comedian offstage and the club decided to put him behind the mic. Maybe Rick Bronson will hire you if you can beat Patrice at his own game. Comic Strip, 8 p.m.

APRIL 17

music | **DIANA KRALL** Jazz hasn't looked this good since Ella Fitzgerald was romping with Chick Webb. Jubilee Auditorium, 8 p.m.

APRIL 18

theatre | **SHARON AND BRAM** Lois and Eric Nagler won't be there, but we're still crossing our fingers in hopes that the tuba-loving elephant will swing by. Horizon Stage, 2 & 4:30 p.m.

APRIL 19

theatre | **THE WIZARD OF OZ** Blair, Julien, Jeremy, and John, oh my! They'll be appearing as Dorothy, the Cowardly Lion, the Scarecrow and the Tin Man in this remount of L. Frank Baum's masterpiece. Citadel Theatre, 7:30 p.m.

APRIL 20

film | **FROM RUSSIA WITH LOVE** And now, SEE's fun fact of the week: Did you know that James Bond creator Ian Fleming also wrote Chitty Chitty Bang Bang? As if that crazy car didn't give it away. Royal Alberta Museum, 7:30 p.m.

APRIL 21

music | **THUNDERHEIST** Between manhandling the speaker stacks at SXSW and riding high on the adrenaline of a new album, Isis and Graham are making it difficult for anyone to steal their thunder. Starlite Room, 8 p.m.

APRIL 22

film | **EXORCIST II: THE HERETIC** Easter might have been last weekend, but if you didn't get your fill of ham, Metro Cinema's monthly "Turkey Shoot" serves up one of Richard Burton's most scenery-chewing performances. 8 p.m.

APRIL 23

poetry | **EDMONTON POETRY FESTIVAL** If these 170 poets can't slake your thirst for the lyrical word we can't help you. No prose allowed. Various venues. Info: www.edmontonpoetryfestival.com.



From Russia With Love, Royal Alberta Museum, April 20

comedy | April 15



IF YOU THINK THIS NIGHT OF COMEDIC POETRY SUCKS, CRAIG BUCHERT SAYS YOU CAN SLAP HIM IN THE FACE

see magazine's two-week forecast of events in edmonton

listings: the front pg 17 | music pg 21 | film caps pg 27 | arts pg 37

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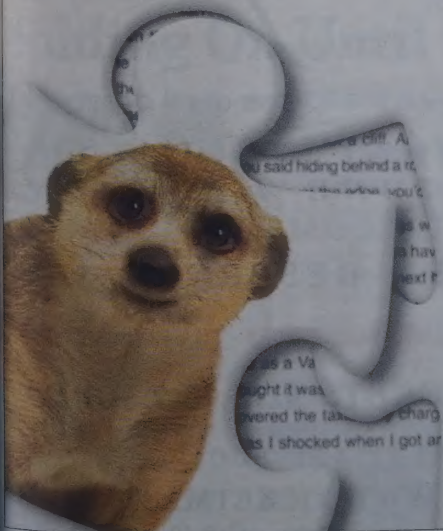
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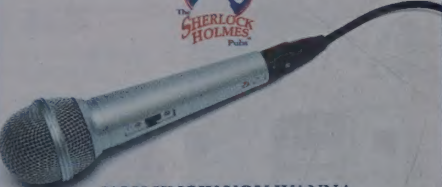
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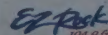
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EDMONTON JOURNAL



NEWS • PROVINCIAL AFFAIRS • BY JEFF SAMSONOW | 682 words

Stelmach's Budget Is An "Opportunity Lost"

EXPERTS REACT AS THE ALBERTA BUDGET PLUNGES INTO THE RED FOR THE FIRST TIME IN 16 YEARS

Red ink, no green package, and upset charities. Everybody is a critic and on provincial budget day, all critics of the Alberta government come out in full force. It's the political equivalent of hibernation, but instead of bears foraging for food, you have government critics and lobbyists looking for microphones. And there was plenty to complain about, from all points on the political spectrum.

"Holy sea of red ink!" exclaimed Danielle Smith, the Alberta director of the Canadian Federation of Independent Business (CFIB). The record \$4.7 billion deficit is not sitting well with her. "I don't think anybody expected this magnitude. You have to wonder how we're going to make up that shortfall." (The government is betting on savings getting them through a few deficit years until a surplus in 2012.)

Smith took shots at the Conservative plan to put \$100 million into carbon capture and storage projects this year. The government sees the long-term \$2 billion investment as a key to both environment and economy. It also cites coal-fired electricity as the largest source of carbon dioxide in Alberta. "That money

would have been better spent on ... tax credits and rebates to homeowners and small business," she said. "Using proven technology, replacing furnaces and windows, and it would have put money immediately into the hands of people."

According to Greenpeace's Mike Hudema the 2009 Alberta Budget is an "opportunity lost." "They could have come out with a comprehensive green jobs package," Hudema said.

The Alberta government says it's looking to create such jobs by shutting or restoring old well sites. But Hudema is not a fan of the idea. "A retrofitting package would have lowered energy costs and put money into the pockets of Albertans while reducing greenhouse gases," he said. "But the government is not diversifying the energy economy. Wind, solar power, and geothermal are nowhere. They are still putting all of our eggs in the same dirty oil basket."

The budget came down the day after Greenpeace buried \$600 on the legislature grounds, part of a stunt designed to bring attention to what the group sees as a wasteful plan for dealing with greenhouse gas emissions.

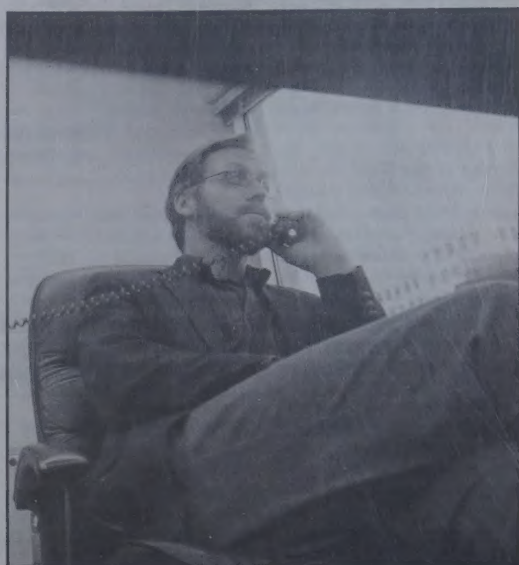
Charities and non-profit organizations in the province are upset the government is going to decide how to divvy up millions of dollars, taking lottery funding from the Wild

Rose Foundation. It also cut an international development fund. "They talk about supporting the sector, but in the budget they do the opposite," said Russ Dahms, executive director of the Edmonton Chamber of Voluntary Organizations. He said the loss of the international money will impact the image of Albertans, reducing work through groups such as Rotary International. "People need to contact their MLA and make some noise or this just happens."

The Alberta government did put up \$20 million for charities and not-for-profits, based on donations they receive. Dahms said non-profit groups, such as minor hockey clubs, aren't set up for individual donations and won't get that money. The provincial government also offers a tax credit to people who donate to charities and not-for-profits.

There are some groups who saw some good in the budget. "It's good to see they're maintaining the base operating funding, good to see the burden of a strained economy is not being passed on to students," said Janelle Morin, president of the University of Alberta Students' Union.

The downside of the budget, according to Morin, is what could have been. "We were looking for direct financial support — tuition, textbooks, transportation, and housing. Residences would have helped offset the



Public Watchdog | Bill Moore-Kilgannon wants funding for social programs, not carbon capture. FILE PHOTO BY JOHN ULAN

strains in the housing market, rents and vacancy."

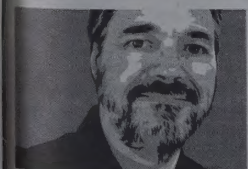
With money going to seniors, childcare, and persons with disabilities, Public Interest Alberta had something to be happy about. But the group's executive director, Bill Moore-Kilgannon, is still cautious. "The emphasis, and real money, seems to be

going to carbon capture and storage, big energy infrastructure. There's very limited real money elsewhere."

He said Public Interest will be watching how the Tories end up spending. "Don't cut. Make sure money is spent wisely, not pouring money into CCS. Albertan priorities are important social programs."

COMMENTARY • PROVINCIAL AFFAIRS | 864 words

Holding On Until Next Year



OUTSIDE POLITICS MAURICE TOUGAS NO BIG CUTS THIS YEAR, BUT ALBERTA WON'T HAVE THAT CUSHION OF OIL REVENUE FOREVER

Over the past several years, being the Minister of Finance of Alberta was about as challenging as being the nanny in charge of the household budget for the Sultan of Brunei. No matter what the little sultrios or rultuents wanted, you could find it in the budget because there was just so much money coming in, even a sultan couldn't spend it all. Ah, those were the days. As in, last year. Wel-

come to a new world, Iris Evans.

The cash spigot hasn't exactly been turned off, but the flow has reduced from a geyser of cash to a mere gusher. Poor Nanny Iris is forced to run the provincial household on a mere \$36,000,000,000.

For the first time in 16 years, the Alberta government is running a deficit. Not much, mind you. Just \$4.7 billion, and we're not really going into the hole to make up for it. The money is just sitting there in various government piggybanks.

Listening to the budget and trying to analyze the reams of information that followed, I get the impression that it is almost business as usual in Alberta. The numbers just kept coming — millions for this, millions for that, millions for anything. And for the most part, that's a good thing.

When Ralph Klein was on his crusade to slay the deficit dragon, the business of building Alberta came to

a near-complete halt as all of our revenue went into the provincial debt. We're still paying the price for that strategy, in the form of inadequate hospitals and generally decaying infrastructure. We paid off the house, but the roof had a hole in it. I think it was a smart move by Ed Stelmach to continue to pour money into the bricks and mortar of Alberta.

It was a good move, but it was one that was forced upon the Tories. They only had two choices: don't go into deficit by cutting billions from the budget by ending infrastructure projects and firing civil servants, or go into deficit, but use savings to pay for it. It's so simple even Ed Stelmach couldn't screw it up.

Still, the old Klein habits die hard. Watching the budget on TV (which gave me horrifying flashbacks to my MLA days, when I was obligated to sit through similar claptrap), I was struck by just how disingenuous the

whole exercise was. Nowhere was the term "deficit" used. The only indication that the Tories were in deficit for the first time in 16 years came was Evans' use of the term "revenue shortfall." After years of anti-deficit indoctrination, a lot of Tories can't even bring themselves to say the "D" word. (Here's an economic question for you: why do we go into deficit when oil is at about \$50 a barrel, but didn't go into deficit in the early 2000s when oil sold for way less than it does today?)

But the devil is always in the details, and the details can be found in hundreds of pages of often-impenetrable budget documents, where you'll find the real guts of the budget, the stuff that matters to typical Alberta Joes and Josephines. Beer will cost Albertans another \$1.30 per dozen, wine another 75 cents and hard liquor a rather shocking \$2.85 a bottle, plus another \$4 a carton for

their smokes. Any Joes who want to become Josephines won't be able to, because the government will no longer fund sex change operations. And of course they didn't mention the delisting (a nice way of saying "no longer paying") of chiropractic services. Minor tweaks, really. The bottom line of Budget 2009 is suck it up and wait till things improve.

We're in a deficit because oil and natural gas aren't bringing in enough revenue to cover the bills. The Tories have made a few small cuts, raised a few "sin" taxes, and dug into the piggybank to cover the shortfall. That will work well for this year, and maybe next. But if the prices of the commodities that foot the bill for Alberta's lavish lifestyle continue to stay at what they are now, hard decisions will have to be made.

This budget was a gimme. Just wait till next year.

mauricetougas@live.com

Disrobing Cultural Assumptions

CALGARY AUTHOR ALBERT HOWARD SHAKES UP STATUS QUO THINKING ABOUT CANADA'S ABORIGINAL POLICY

Not all cultural traditions have value. The guillotine or the stocks, for example, are thankfully consigned to the history books, says Albert Howard, the co-author (with Frances Widdowson) of a controversial book recently shortlisted for the Donner Prize.

It's when he starts applying that thinking to Aboriginal culture in Canada, however, that the discussion becomes a bit uncomfortable.

In *Disrobing the Aboriginal Industry: The Deception Behind Indigenous Cultural Preservation*, the

in Calgary, where the couple lives. Howard is a former teacher and consultant, and is currently writing another book.

It's important to note that the couple is not calling for a decrease in overall funding for Aboriginal people, but rather would like to see it distributed differently, with the federal government playing a stronger role in delivering social services.

Here's what Howard had to say about his years in Yellowknife, Aboriginal education, and cultural alienation.

SEE Magazine: What were some of your first impressions of Yellowknife?

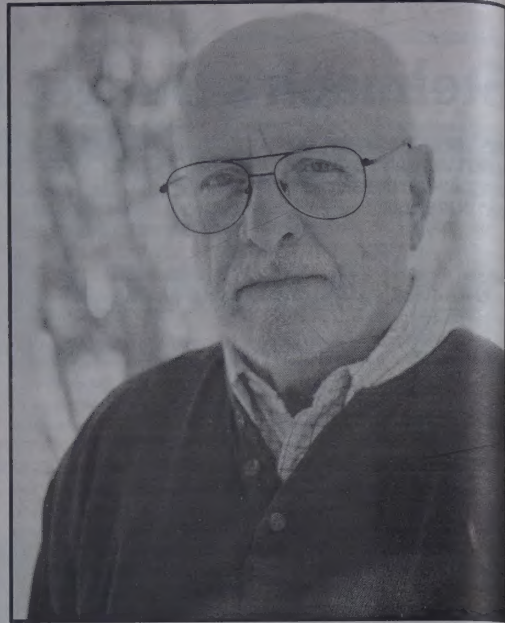
Albert Howard: I thought that

our economic system?

AH: I'm not pro-capitalist in any way, but I realize that these are the circumstances in which we live, and we are talking about the problems that native people have — not the problems that they deserve, but the problems they have.

SEE: What about the alienation that Aboriginal people feel because they've been disconnected from their culture? How does that fit in?

AH: Well, don't you think that alienation has something to do with them clinging to cultural characteristics that other people have abandoned? You and I come though similar European backgrounds where people were cruel to animals. There was human sacrifice. People were



Stirring The Pot | Albert Howard, co-author of *Disrobing the Aboriginal Industry*. PHOTO RILEY BRANDT

THE GOVERNMENT SHOULD TAKE RESPONSIBILITY, AS THEY DO FOR EVERYONE ELSE, TO DEVELOP THE PROGRAMS TO ADDRESS THEIR NEEDS. MONEY SHOULD NOT BE GIVEN TO ABORIGINAL INDUSTRY RUN ORGANIZATIONS.

authors' main bone of contention is that an "Aboriginal industry" — their term for a group of mainly non-Aboriginal lawyers and consultants — are siphoning off funding that should be going to education, health care, and other services in communities.

And making matters worse, that self-same group is encouraging Aboriginals to cling to their cultural practices and beliefs, which only serves to make them more isolated and more beholden to them, says Howard, who dismisses the importance of culture in the classroom and in social organizations.

Widdowson currently teaches policy studies at Mount Royal college

with a population like that, that I would have a very mixed social life, that half of my friends would be native. But it was quite segregated.... There is a culture clash when native people go from a native community to a non-native society, and that cultural clash is not the same as that of Chinese, Italians, or other Europeans. The whole point of the book is that the cultural gap between Aboriginal people and the rest of the world is huge... in terms of the actual development of the cultures. So we have people who have a culture that's rooted in hunting and gathering, and [we are] putting them into third period capitalism.

SEE: Part of that cultural gap is

put in the stocks. We don't have a yen for that. We don't say we have to preserve our culture.... But the non-Aboriginal industry that encourages Aboriginals to remain in this cultural [state] encourages ideas such as that Turtle Island is the place where the Creator put native people. Native people came from Africa like everybody else. That's a reality. Why are we encouraging native people to think otherwise?... It keeps them in this attitude that native people think differently than other people. That's nonsense.

SEE: But isn't there something to be said for being culturally comfortable, especially while learning?

AH: Why are we assuming they are

uncomfortable? It's like saying you won't like school unless the teacher is your aunt.... The idea of this comfort level, I think it's made up by the Aboriginal industry.... The government should take the responsibility, as they do for everyone else, to develop the programs to address their needs. Money should not be given to Aboriginal industry-run organizations, because that money is being wasted. It's not a question of not having the money. If more money is required, then so be it. But I don't

think it should be going towards all these law firms and consultants that are just there to make sure that Aboriginal people stay where they are and need those services.

SEE: What's the solution?

AH: I'm not sure what the solution is, but I do think a solution should be sought.... I think as we interrelate with other cultures, we affect one another. When cultures come together, the better parts of both come together and the negative parts are dropped.

BOOK REVIEW • ABORIGINAL ISSUES • BY MAURICE TOUGAS | 609 words

Aboriginal Industry, Academic Rage

DISROBING THE ABORIGINAL INDUSTRY VEILS AN ANGRY ARGUMENT BEHIND SCHOLARLY MUMBO-JUMBO

DISROBING THE ABORIGINAL INDUSTRY: THE DECEPTION BEHIND INDIGENOUS CULTURAL PRESERVATION

By Frances Widdowson and Albert Howard. McGill-Queen's University Press. 330 pgs. \$32.95

Aboriginal self-government is little more than government-sanctioned dictatorship. Aboriginal justice looks the other way when crimes are committed. Aboriginal child welfare perpetuates abuse. Aboriginals are no more in tune with nature than the rest of us. Basically, everything we've been told about aboriginal culture in Canada is a total crock.

At least, that's the conclusion of Frances Widdowson and Albert Howard's

ard's paradigm-busting book *Disrobing the Aboriginal Industry*. At least, that's what I think the conclusion is. *Disrobing the Aboriginal Industry* is so densely academic it defies comprehension by anyone without a degree in scholarly mumbo-jumbo.

Widdowson and Howard don't hold back. Right from the start — the introduction, in fact — they lay the smack down on the what they term the "Aboriginal industry," a collection of lawyers, consultants, anthropologists, linguists, and accountants who "thrive on aboriginal dependency." They compare the concept of "traditional knowledge" of Inuit in the Northwest Territories (the NWT government directed employees to incorporate traditional knowledge into all government programs and services), to the story of the Emperor's New Clothes. "In the case of tra-

ditional knowledge," they write, "a yarn of sophistic tactics, taboos and testimony from designated 'experts' was being woven, the end result of which was to extract large sums of money from the government."

There is real anger in this book. The authors describe native "leaders" (their quotation marks) as "quillings" who bring the Aboriginal population onside with the members of the "Aboriginal industry" who promise big dividends. Money intended for rank-and-file band members is siphoned off by ruling families and "the industry." According to Widdowson and Howard, insiders privately refer to the endless grubbing for money as "the Great Game."

Boiled down to its essence, the book maintains that pretty much everything you've ever heard about the aboriginal population is bullshit.

Natives are no more in tune with nature than the white population; native "justice" leans towards allowing wrongdoers to go free; native self-government is nothing more than a right to "tribal dictatorships." In regards to the notorious residential schools, Widdowson and Howard maintain that without the schools, aboriginal populations today would be even more marginalized because they would not have grown out of their hunting and gathering economies. (They do not, however, justify the horror of physical and sexual abuse endured by residential school survivors.) As for aboriginal self-government, the authors argue that "the pervasive attempts at connecting 'ancestry' with 'land' comes very close to the fascist conception of Blut und Boden (blood and soil). All claims to aboriginal self-government

... have racist tendencies."

To be blunt, the authors are almost entirely dismissive of Aboriginal culture. The bottom line of the book — that the problems of the aboriginal community can be traced entirely to "the developmental gap between aboriginal culture and the modern world" — is bold and will strike some readers as borderline racist. I admit to sharing some of those concerns, but Widdowson and Howard present their case with such scientific rigour that it's difficult to argue against them. Readers may have to put aside their white liberal guilt to fully absorb their message.

For serious students of aboriginal culture (or of vast bureaucracy), *Disrobing the Aboriginal Industry* is a must-read that dares to challenge the status quo. But for anyone else, it'll be a tough slog.

LEGAL ISSUES • YOUR RIGHTS | 97 words

Knock, Knock, Sniff, Sniff

GUEST COLUMN D. JAMES ANDERSON
IF THE POLICE ARE AT YOUR DOOR, DOES A SUSPICIOUS MARIJUANA SMELL GIVE THEM THE RIGHT TO ENTER?

Editor's note: This is a guest column on privacy issues by local lawyer D. James Anderson. This week he tackles police searches. Next week, he'll look at who can let the police into your home or room.

Back in 1992, Crime Stoppers received a tip about a house that reeked of pot when the front door was opened. The RCMP tried to gather enough information using conventional and legal means to obtain a search warrant. They failed. Doubtlessly frustrated, two RCMP officers decided to knock on the front door to check for a questionable contraband smell. Sure enough, when the door opened, the aroma of growing weed blossomed around them. I

don't know if they smiled, but like to imagine they did.

The owner was promptly arrested, and the officers entered the house to secure the premises. A search warrant was obtained partly on the basis of the smell, and a total of 41 marijuana plants were found in the basement. Other drug-related paraphernalia and growing equipment were also seized.

but was the second search, completed on the basis of a warrant, also a violation of the occupant's rights under Section 8, and must the evidence obtained subsequently be excluded at trial?

The short answer to all of these questions was yes. The slightly longer answer is that the police violated the accused's reasonable expectation of privacy.

ONE'S RIGHTS, ONCE VIOLATED, CANNOT BE UNVIOLATED, JUST AS A BELL, ONCE STRUCK, CANNOT BE UNRUNG.

By the time this case reached the Supreme Court of Canada, the question was essentially this: was the police knock-and-sniff at the door a "search" within the meaning of Section 8 of the Canadian Charter of Rights and Freedoms (i.e., the right to be secure against unreasonable search and seizure)? If so, was it an unreasonable search? Not only that,

In the words of former Supreme Court Justice John Sopinka, a reasonable expectation of privacy protects a biological core of personal information which individuals in a free and democratic society would wish to maintain and control from dissemination to the state.

However, this right to privacy is not unlimited. For example, while

there is a reasonable expectation of privacy in one's dwelling place, it decreases as the space becomes more public. It is a flexible standard that requires a fairly detailed contextual analysis before one can readily say what it is.

My reasonable expectation of privacy when urinating on a tree is pretty modest; while standing in a stall at Rexall Place it's greater; and while

evidence against the occupant, then the occupant's reasonable expectation of privacy is violated, and the protections against unreasonable search and seizure in the Charter are triggered. You may have a simple one-word answer for them: goodbye. Just be polite about it.

Fine, you say, but in this case, wasn't a search warrant subsequently granted? Yes, but partly because of information obtained through an illegal, warrantless search. The warrant the police eventually got was based on the bad knock-and-sniff search, and so the evidence gained through the search warrant was also tainted by the original breach.

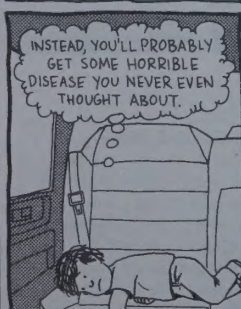
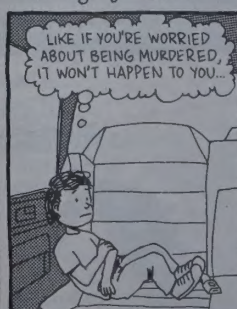
One's rights, once violated, cannot be unviolated just as a bell, once struck, cannot be unrung. As a result, upon application, any evidence subsequently discovered may be excluded.

And if there is no evidence, there can be no conviction. Enough said.

TOM the
DANCING
BUG

BY
RUBEN
BOLLING

ART BY UNIVERSAL PRESS SYND



LETTERS

COUNTRY MUSIC FAN

I just wanted to respond to Fish Griwkowsky's review of the newly released CD *Written in Chalk* by Buddy and Julie Miller [Listen, March 12, SEE #789].

The CD is hokey and credible. To lump these two in with most of the pap that is "contemporary country music" is unfair, as is implying that what they do is formulaic. It's really not. It comes from the heart and from a love of traditional country and folk music. These people are just big old country-fied geeks who love making music. This kind of music is never going to be "cool" or "edgy," but if you're okay with that, it will quietly kick your ass with strong writing, skilful musicianship, and great production.

There's a whole circle of people out of Austin and Nashville mostly (a few of them appearing on this album) who are producing some really decent music. They include people like Patty Griffin and Alison Krauss. By all accounts, Robert Plant has enjoyed keeping company with these folks, which isn't a huge shocker, really. The great thing about hanging with the geek crowd is that you can just relax and be yourself. It's not surprising that some genuine and great music has come out of that atmosphere.

Though I never really knew him as a close friend, he never failed to bring a smile to my face when we worked together or bumped into each other on the street going our own ways. I will raise a beer and salute your free-spirited ways and hopefully I will be able to smile remembering.

BILL CARLEY
 BUSKER'S BALL COORDINATOR

COMMENTS FROM THE WEB

TOP-DOWN LEADERS

Judy Rebick says: "Only the people who have the most radical views would say elections don't matter; we don't need political parties. What I'm saying is that we have to transform power. We can't get rid of power. To me representation should mean RE-presentation. It should mean for me as a leader, my goal is to RE-present what people are saying to me." [Politics Without The Capital 'P,' April 2, SEE #801]

Rebick is right that legitimate political power flows from the bottom to the top. But the "leader" inevitably makes a choice as to whose voice is "RE-presented." The truth is that there is a cacophony of voices.

The Reform Party used to make this same claim — that they'd listen to their constituents. But once in power, they listened to George Bush instead.

A. ZOLA
 EDMONTON

GOODBYE, JOE BIRD

It is a sad day in Edmonton's musical, theatre, and comedy communities, and a sad day for Orion's Belt and the Busker's Ball. Joe Bird (José Oiseau) died today [Thu., April 2]. Ironically, he was most noted for bringing a smile to Edmontonian's faces, either as a member of Hookahman, 3 Dead Trolls in a Baggie, as that wacky busker in a dress in front of the Elephant & Castle on Whyte or cracking wise as host and sound tech at O'Byrne's open stage.

"JEFFRYH" ON APRIL 6 AT 1:56 PM

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APRIL 6, 2009 | 8:20:35 AM | PHOTO BY BEN LEMPHERS

WITNESS

Melina Laboucan-Massimo (left) and Mike Hudema hang a banner before announcing that Greenpeace buried \$600 on the legislature grounds. The money represents each Albertan's share of the \$2 billion for carbon capture.

OUR COMMENT ON THIS WEEK'S NEWS

ALBERTA • BUDGET HOPING AND WISHING AND PRAYING

Alberta was once Canada's economic leader. How quickly your position can change when it's based on oil revenue! With Alberta posting its largest deficit in provincial history, perhaps we can finally set aside the myth that the Progressive Conservatives are sound fiscal managers. Year after year, PC finance ministers have said that spending increases cannot continue. Well, we're there, folks, and Alberta still has neither fiscal responsibility nor a grand vision of government spending to change our boom-and-bust economic cycle. Instead, we pray oil prices rebound. That's very irresponsible.

While other provinces have gone into deficit in order to stimulate their economies with infrastructure plans, Alberta is dipping into the Heritage Savings Fund just to maintain the status quo. Or at least the appearance of the status quo. We still don't know how the government will make up for that \$2 billion shortfall next year.

ALBERTA • CARBON CAPTURE THE WRONG TECHNOLOGY

We hope that in the hubbub surrounding the historic 2009-2010 provincial budget, Albertans don't forget that this past week, major oil companies rejected the province's \$2 billion investment in carbon capture. Syncrude, Suncor, StatoilHydro, and ConocoPhillips, as well as five other firms, dropped their applications for the government money.

And their rejection justifies what we've said numerous times in this space — carbon capture is not proven, nor is it well suited to the oilsands. We support government funding for green energies like wind and solar. Further investment in these technologies could create a new energy sector, not to mention a strategic advantage as the world weans itself off oil.

But giving funds to already established and profitable companies that create huge environmental liabilities, and are not really behind the plan in the first place, is hardly a good use of taxpayer money.

WORLD • G-20 A JAUNDICED LOOK AT THE IMF

The G-20 meeting in London of finance ministers from the world's biggest economies has been hailed as historic, as the presence of Barack Obama with his multilateral approach seems to have ushered in an era of co-operation and financial caution. While we welcome more regulation of hedge funds and eradication of tax havens for the rich, some of the other decisions at the G-20 make us a little uncomfortable.

At the same meeting, \$500 billion was committed to the International Monetary Fund, an organization which has pushed free-market principles on poor regions from Russia to Latin America, at exactly the time when the world has acknowledged that American-style unregulated capitalism isn't working. Using the old organizations to distribute the money behind these new plans seems reckless. Let's hope the IMF can learn from the recent economic downturn and revises some of its policies.

BY THE NUMBERS

GOODBYE, ALBERTA ADVANTAGE
 BUDGET SURPLUSES AND DEFICITS
 SOURCE: GOVERNMENT OF ALBERTA





PROFILE • CITY BUILDING • BY MANDY ESPEZEL (649 words)

Adding Some Pizzazz To Our Grey City Streets

BETTER DESIGN. MORE SKATERS: SHAFRAAZ KABA WANTS EDMONTON TO AMP UP ITS ARCHITECTURAL CULTURE

Edmonton is blessed with many natural visual splendours, but when it comes to human-made environments, our city is sorely lacking. A glance out the window reveals a sea of cement block towers, in every shade of gray imaginable.

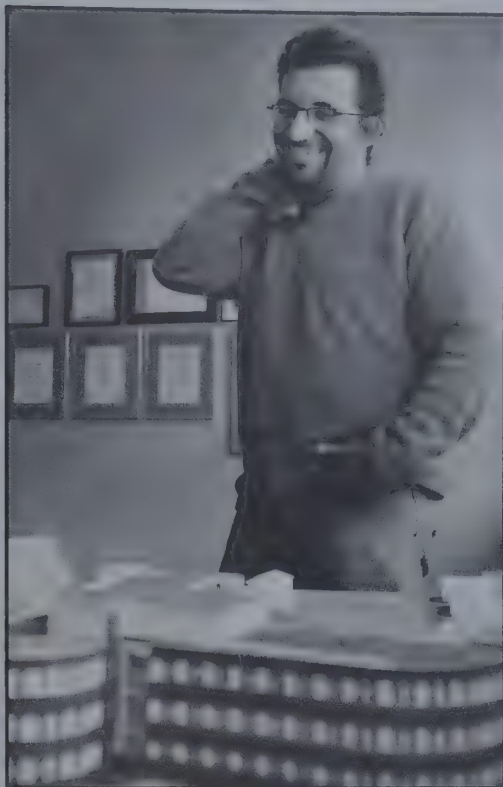
But there is hope. People are out there, working to better the structural state of our city. One notable member of that admirable group is 34-year-old local architect Shafraaz Kaba.

Kaba helped found the not-for-profit organization MADE in Edmonton (Media, Art & Design Exposed), which brings together young architects, graphic designers, industrial designers, and many others, with a view to upping the ante on our homegrown designs. Kaba also sits on the Edmonton Arts Council and the Edmonton Design Committee.

He was born in Tanzania, grew up in Edmonton, and went to school in Halifax at Dalhousie University. He has worked in some of the most beautiful, best-designed cities in the world, including New York and London, and brings a definite air of optimism to his profession and his role in the community.

"We have so much potential here in Edmonton," he says. "I would love to help the city here develop in a more design-oriented way."

His return to our northern capital was accidental. In 2000, Kaba was working in Pakistan when he came home to attend his sister's wedding. A casual two-week stint helping a



Thinking Visually | Shafraaz Kaba, local architect and founding member of MADE in Edmonton. PHOTO BY MERYL SMITH/LAWTON

friend at the local architecture firm

Manasac Isaac turned into a nine-year career with the sustainable design company. "The opportunities to do interesting work were here," he says.

The firm concentrates on the relationship between quality of life and constructed environments, and how they can enhance and utilize that connection. Kaba becomes excited as he explains the recently completed project The Water Centre. The building is an administrative, shopping, and maintenance centre for the City of Calgary water services and water resources departments. Kaba describes how the wave shaped building uses "passive systems" like natu-

ral sunlight and rainwater collection. "That is the key to cost-effective sustainable design," he says. "It requires more thinking and organization, but it is not more difficult."

Creating structures that exist within their environments in a co-operative, attractive fashion is not always a top priority for businesses. That's why Kaba argues it's up to the people of the community to create the demand and push for excellence.

Of the work he has done locally, Kaba is especially proud of the St John Ambulance building on 118th Avenue and 123rd Street, describing it as a "warm, glowing, friendly building in the landscape." A large glass front gives the structure an inviting appeal, and the intentionally skater-friendly design of the outer entrance promotes healthy youth activity.

"What some people don't realize," he says, "is that skaters are a good thing. The more people out on the street, the safer it is."

Kaba's absolute favourite Edmon-

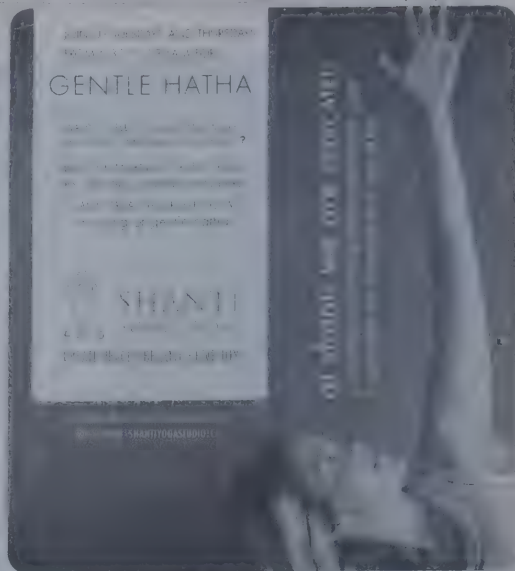
ton building, however, is the Peter Hemingway Fitness and Leisure Centre.

He practically glows as he praises its shape, the way it fits seamlessly within the landscape, not to mention its technical achievements – the graceful curve is held up en-

tirely through a cable and tension support system. But it is the building's devotion to integrating esthetic considerations with high-standard environmental design that he sees as essential to Edmonton's future buildings.

When asked if there are any buildings in the city that he doesn't care for, on the other hand, Kaba delicately declines to name names. No? What about the controversial design for the new Art Gallery of Alberta, currently under construction in Churchill Square? Kaba remains steadfastly diplomatic.

"I'll wait to see what it looks like completed," he says, "before passing judgment."

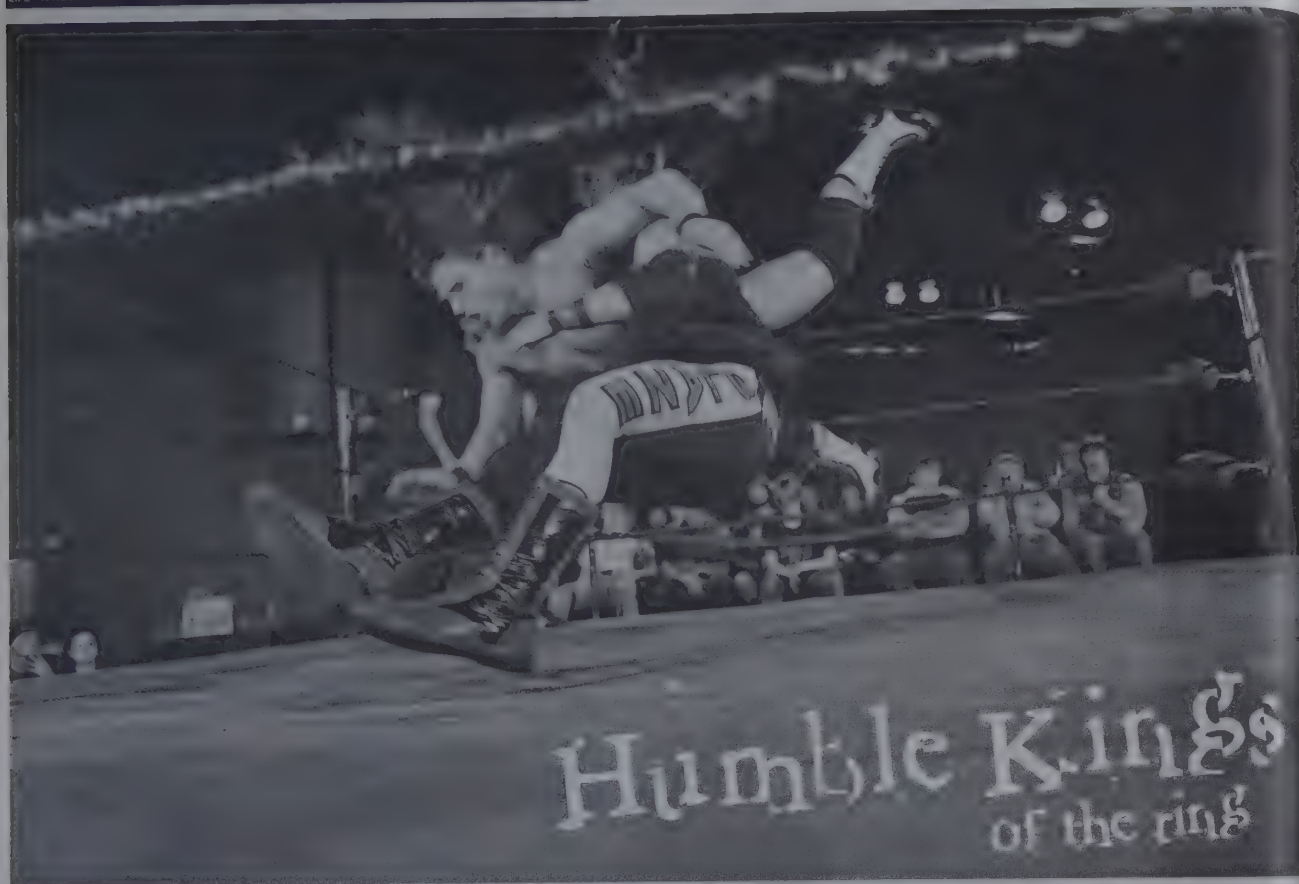


CENTURY CASINO

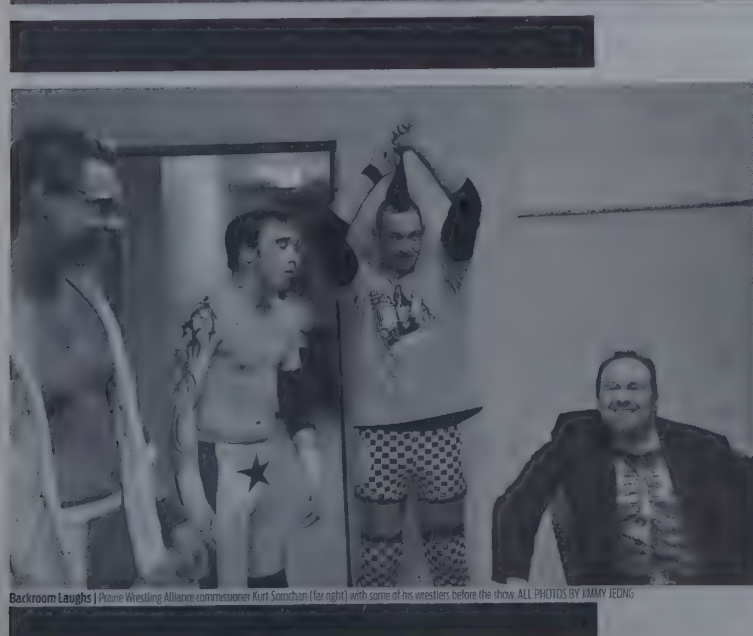
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LIFE • WRESTLING • BY MAURICE TOUGAS (12PP) words



Humble Kings of the ring



Backroom Laughs | Prairie Wrestling Alliance commissioner Kurt Sorochan (far right) with some of his wrestlers before the show. ALL PHOTOS BY JIMMY JEONG

WRESTLERS IN THE PRAIRIE LEAGUE RISK THEIR NECKS FOR AS LITTLE AS \$25 A NIGHT, AND THEY LOVE EVERY MOMENT OF IT

The bodies are shaved and oiled, the hair is coiffed, the boots laced up, the personas in place.

It's wrestling night at the Century Casino showroom on Fort Road, and the Prairie Wrestling Alliance heels and babyfaces are tossing their bodies around the ring, jumping off the top rope, absorbing body blows, and taking their fight right into the crowd.

Some of them are risking their necks for as little as \$25, but no matter: This blue-collar group is going to give their blue-collar fans their \$18 worth of wrestling entertainment.

Plenty of wrestling organizations have come and gone in Alberta over the years, all trying to emulate the success of the late, beloved Stampede Wrestling out of Calgary. Nobody has managed it yet — even a revived Stampede Wrestling with the legendary Hart name attached to it failed — but the Prairie Wrestling Alliance has the best chance of picking up the dropped belt.

With hardly any publicity, the PWA has survived for eight years, building steadily and smartly, thanks mostly to the patience and business acumen of Kurt Sorochan. Sorochan is the "commissioner" of the PWA, which means he owns the organization (with partner Don Ferguson), sells the tickets, books the wrestlers, writes the storylines, and does everything except sweep the floor. On show night, he's arranging music cues, greeting fans, and appearing as the commissioner in the ring. And he's loving every minute of it.

Like thousands of other Alberta kids, Sorochan, 40, grew up watching Stampede Wrestling. It was a childhood meeting with Stampede founder and legend Stu Hart that set the course of Sorochan's future. Attending a Stampede event in Edmonton, he was pushed by his father into asking for an autograph from the

mountainous Hart.

"It was my scariest moment in all of wrestling," Sorochan says – and he's dealt with Abdulla the Butcher. He got an autograph, a handshake from Stu's meaty mitt, and an invite to train in the notorious "dungeon" in the Hart family home, even though he was only 12 years old at the time.

That did it. "Right from that point," Sorochan says, "I wanted to be a wrestler."

Sorochan wrestled in junior high, but reality got in the way of his wrestling dreams. "God played this cruel height joke on me," says the diminutive Sorochan. "I was six inches too tall to be an official midget, so that went out the door as well."

Still bitten by the wrestling bug, Sorochan wangled work with wrestling behemoth World Wrestling Entertainment in the 1990s, acting as their Alberta contact. At a WWE event in Edmonton, he met Bruce Hart, who lured him into joining the reborn Stampede Wrestling in 1997. He worked for Stampede for three and a half years, but the venture never really took off. Worse yet, in 2000 Sorochan was hit by a triple body slam:

he was involved in a car accident, got a divorce, and found out he had cancer. Unable to work for six months and with plenty of time to think, he came up with the idea of forming a wrestling organization. Making use of his marketing and management diplomas from NAIT, and with a little help from tamed Puerto Rican wrestler Hercules Ayala (who had married a Canadian and was living in St. Albert) and Ivan Thompson (who wrestled as Tex Games), he decided to strike out on his own as a promoter.

But the first show, in Hobbema in 2001, was "a disaster," Sorochan recalls. The wrestlers were there, the fans were there, but the ring wasn't. Pieces needed to hold up the ropes were missing, and without ropes there is no wrestling. The show was scrapped, the wrestlers, however, were still paid.

Undeterred, the PWA soldiered on, quietly building a solid core of diehard fans, most of whom Sorochan knows by name. The PWA has now expanded to Calgary, and between the two cities, it will stage between 20 and 22 shows this year.

No pie-in-the-sky dreamer, Sorochan has the PWA's future laid out in cautious five-year increments. He wants to average

“

If there is somebody
with a bad attitude
thinking they're better
than somebody else,

”

they never last too long.

on the Internet.)

A lifelong "fanatical" fan of wrestling, he's a lot smaller than the traditional wrestler, so he's considered a "high flyer," the kind of guy who flings himself off the top rope. According to his storyline – a necessity for any wrestler – he was kidnapped by an evil faction who brainwashed him into becoming a "Gothic freak." He was a bad guy for a while, but later his original Marky Mark persona began to re-emerge, resulting in his expulsion from the bad guy group. At last year's Halloween show, he defeated a heel in a "casket match," forcing him into retirement. And for good measure, he stole another wrestler's manager.

Following the story is part of the appeal of wrestling. As Kinghorn says, in the PWA if you miss one show "It's like missing a year's worth of wrestling on TV."

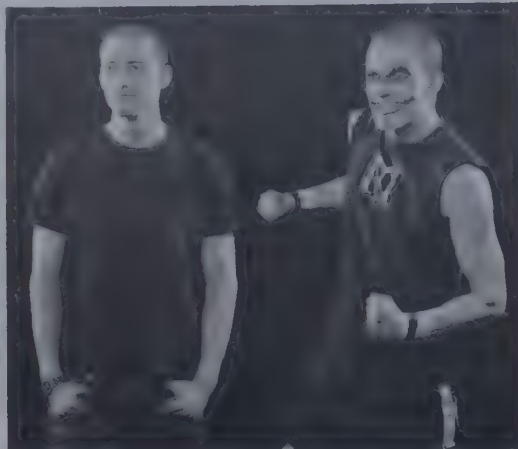
When he's not wrestling, Kinghorn, 27, manages an electronics store. As a kid, he had dreams of hitting the big time, but now his goal is to help grow the PWA. He doesn't even mind the fact that after eight years, he doesn't have a belt and isn't a headliner. "As long as you've got a spot on the show, you should be happy," he says. "If there is somebody with a bad attitude thinking they're better than somebody else, they never last too long. We're a pretty tight circle, and those that don't fit in don't last too long."

As for the snorts from the snobs who decry the phoniness of wrestling, Sorochan doesn't try to convince anyone it's a real sporting event. It is what it is.

"It's no different from a scripted movie or television show," he says. "The reason to go to wrestling is to suspend belief, not to worry about how contrived it is, and just enjoy it."



Waiting In The Wings | Mark Kinghorn in the hallway of Century Casino; as the photo at right demonstrates, Kinghorn cuts a very different figure in his wrestling costume compared to his street clothes.



400 fans a show, and ultimately land a coveted TV spot. But that won't happen until the show is ready for prime time – or Saturday afternoon, for that matter.

But that's in the future. For now, there are shows to run.

At the March 27 show, dubbed "Hysteria," dedicated fans are sitting ringside, chowing down on pizza and hot dogs, washing it down with beer to loosen their inhibitions. The show is delayed 40 minutes because some of the wrestlers were late getting in from Calgary, but the fans don't seem to mind. The ringside fans are the true believers, as much a part of the show as the wrestlers. (The PWA knows its fans well enough to announce that it was longtime fan Betty's birthday.) But they're not suckers. During the first match between Alex Plexis and M. an attempted hip toss goes awry, the wrestlers look silly, and some in the crowd gently boo. But before too long Plexis and M. have found their rhythm, all is forgiven, and the fans are back on board.

Throughout the course of the evening, the wrestlers – with names like Chuckie Blaze (whose finishing move is the hilariously titled "The Toasted Bagel"), "Superfly" Dan Myers, Hollywood Dusty Adonis, T-Bone Jack Sloan, Gama Singh Jr. (part of the Karachi Vice tag team, whose tights are emblazoned with the motto "Sikh 'n' Destroy") and Ravenous Randy Myers (a crowd favourite who enters the ring with his hair spiked two feet high) – work hard, really hard, for their modest earnings.

Mark Kinghorn is one of them. The Edmonton product has been with the PWA since the beginning, going by the name of Marky Mark for years before settling on the more mysterious "M." (He even has a logo, a cool stylized letter M that he found

On The Hunt For A New Chinese Favourite



Just Grotty Enough | The leftovers will taste just as good at breakfast the next morning. PHOTO BY MERIE SMITH-LAWTON

I STILL MOURN THE LOSS OF NORTH CHINA RESTAURANT, BUT SPICE KITCHEN IS A SERVICEABLE SUBSTITUTE

SPICE KITCHEN
10246 University Ave., 433-3800

Not everyone is likely to be as smitten as I was with Spice Kitchen's slightly stale-dated interior. Right away I got the vibe from the dining room that this long-standing Chinese restaurant, stationed on a charmless corner of Calgary Trail South, was of the same ilk as the late, lamented North China Restaurant or downtown's Hong Kong Bakery, where

the project of making cheap, delicious Cantonese and Szechuan cuisine so absorbed them that they had little time to replace the heavy retro wooden furniture, the eye-rattling multihued rec room carpet or the smudged paint job.

It is to my eternal discredit that I'd never set foot in Spice Kitchen before, as I used to live mere blocks away and have often been heard pissing and moaning about the lack of decent, slightly grotty Chinese food in Old Strathcona ever since North China closed its doors. Distorted as my memories may be by nostalgia, I'm not prepared to say Spice Kitchen lives up to the standards of North

China, but it's definitely in the same ballpark.

Like many ■ good Chinese restaurant, the Spice Kitchen dining room is presided over by a friendly but brusque matriarch who works the dining room and will be glad to tell you what you might enjoy if you can't decide yourself. The co-diner and me, we had no such dilemma.

Keen to test the spiciness of the Spice Kitchen kitchen, we decided to split a single order of the hot and sour soup, which conveniently came packaged with a green onion cake for just \$4.50. We also wanted some spring rolls stuffed with duck (\$8.50) to get started, followed by

tofu and mixed vegetable "delight" (\$9.95), and Szechuan ginger beef (\$11.95) just to see how they handled the staples.

First to the table were the long, skinny spring rolls with a side of hoisin sauce and some fresh lettuce leaves to enable us to pick them up. The tension between my hunger and the internal temperature of the crisp, non-greasy rolls packed with moist shredded duck meat almost re-

had to agree -- it was light and crisp on the outside with a slightly chewy interior and loads of bright green onions that attested it had never seen the inside of a freezer.

We barely finished the starter when our glistening entree arrived, along with sides of steamed rice. They definitely passed visual inspection -- one platter held an assortment of tender-crisp veggies including broccoli, bok choy, celen-

THE TAB: \$40 FOR TWO + LEFTOVERS (FOOD ONLY)
THE GIST: OLD SCHOOL CHINESE, SANS FRILLS
TRY: THE HOT AND SOUR SOUP

sulted in a debilitating tongue-burn, but I wised up quick and let them cool, if only so I could taste the rest of the meal. Suffice it to say, if you like spring rolls and duck meat separately, their marriage will be a very happy occasion for you.

Next came the soup, so generously portioned that neither of us felt cheated splitting ■ single order, possibly because the dark, peppery broth was brimming with shredded chicken, egg, matchsticks of bamboo shoot and carrot, peas and mushrooms and maybe even some stuff I couldn't identify. Though it had a nice, vinegary snap, it was neither too sour nor too spicy and, best of all, it didn't have that weird, gluey consistency that's the telltale sign of too much cornstarch. Soon after, our server delivered a ring-shaped green onion cake, informing us matter-of-factly that it was "really good." We

carrots, green cabbage, peppers and onions, and wedges of fried tofu, all in a light, soy-based glaze; the other platter was loaded with rinds of fried beef strips, candied with ginger coating and flecked with chilis, the works tossed with onion, carrot, and pepper spears. The beef wasn't as spicy as I expected, but neither was it as tough or heavily breaded as ginger beef can be, so I was content with the tradeoff.

As valiantly as we chewed, though, there was no way two people were going to eat all that food in one sitting. I suspected the remnants of the feast would taste just as good at breakfast the next day and I was not disappointed. Let that be a lesson to prospective patrons of Spice Kitchen (meaning anyone who likes old school Chinese food and doesn't give a rip about fancy trimmings): ordering too much food is its own reward.

RESTO CAPS • RECENTLY REVIEWED • BY SCOTT LINGLEY

ACCENT EUROPEAN LOUNGE

8223-104 St., 780-431-0179

THE TAB: \$51 for two (food only)

THE GIST: As ever, a Euro-comfort food landmark

TRY: The steak tartar (\$14)

CHICKEN FOR LUNCH

Scotia Place Food Court (10060 Jasper Ave.)
780-425-9614

THE TAB: \$7.75 (cash only)

THE GIST: Food court legend still standing tall

TRY: Whatever you're given

COLONEL MUSTARD'S CANTEN

10802-124 St., 780-488-1590

THE TAB: \$41 for two (food only)

THE GIST: Multi-hued sammich joint does gourmet dinner

TRY: Caramelized onion and roasted tomato pizza (\$12)

THE COPPER POT

101, 9707-110 St., 452-7800

THE TAB: \$67 for two (food only)

THE GIST: Fabulous new menu, great view, a casual-fancy night out

TRY: Braised Bison Short Ribs and House Made Duck Sausage (\$30)

EL RANCHO SPANISH RESTAURANT

11810-87 St., 780-471-4930

THE TAB: \$33 for two (food only)

THE GIST: Solid Mexi-Salvadoran fare, nice room, indifferent service.

TRY: The Enchilada Mexicana

FANTASIA NOODLE HOUSE

10518 Jasper Ave., 780-428-0943

THE TAB: \$1740 for two (food only)

THE GIST: Serviceable Vietnamese.

THE HAT RESTO PUB

10271 Jasper Ave., 780-429-4471

THE TAB: \$42.95 for three (food only)

THE GIST: Edmonton greasy-spoon landmark goes upscale

TRY: The Burgers!

MASALAZ

4218-66 St., 780-484-0582

THE TAB: \$28 for two (food only)

THE GIST: Affordable, authentic south Indian cuisine, strip-mall ambience

TRY: The masala dosa with sambhar

(\$6.99)

MUCHO BURRITO FRESH MEXICAN GRILL

10124-109 St., 780-429-4220

THE TAB: \$8.48 (food only)

THE GIST: You were expecting fancy?

TRY: The burrito

PIZZERIA PREGO

5860-111 St., 780-439-7734

THE TAB: \$19.49 (12-inch loaded pizza)

THE GIST: Hand-crafted pizza in a class of its own

TRY: The salads.

THAI ORCHID

4005 Gateway Blvd. 780-438-3344

THE TAB: \$63 for three people (food only)

THE GIST: Delicious, if not overly generous hidden Thai gem

RIGOLETTO'S

10305-100Ave. 780-425-6506

THE TAB: \$50 for two (food only)

THE GIST: Old fave boasts new address, same fine menu

TRY: Hunter's rigatoni

edster's dictionary

LOCAL VOCAB • BY TRENT WILKIE

Ballsackface

NOUN • Losing entry in Innisfail's "Name the Police Puppy" contest.

"Well, even though we went with the misspelled version of the U.S. president's name, there were a lot of tough choices. The ones that weren't tough choices were Ballsackface, Bonerland, Bumforbrains and Professor Buttbreakfast."

fashun

VERB • To ignore prevailing fashion trends. "When people realize that fashion is just a way to cover up your insecurities and personality flaws, then it will be the dawning of the era of fashun. Fashun models won't be suicidal bullmicks, and fashunistas will be wise people offering you viable personal advice instead of telling you what idiot shoes you should wear."

Onterrorists

NOUN • A group of middle-class hockey moms from Ontario who commit random acts of violence when their sons lose their hockey games. "On Thursday night, the Onterrorists struck again in downtown Elmira. Tires were slashed and excrement was smeared across the windshields of the visiting Elora Fistsbangers hockey team mascot bus."

check out new vocab every week



myLook

Jamie Cox (right) | Designer/owner of Icon Studio Designs
 Cara Loewen (left) | Model for Cox in the Emerging Designer Contest
 BY ANDREA MCQUADE

My Look: Rock 'n' Roll Couture

Wearing: Cox: The pants I made and the top is by Ben Sherman. The shoes are from Gravity Pope and the glasses are Neilman Marcus.

Loewen: Everything here is from Value Village, altered and sewn by Jamie. Those are the rules of the competition!

Hair: Cox: William Halabi at Chrome

Why Are You At Fashion Week? Cox: I'm competing in the Emerging Designers competition, trying to get my name out there, and having a good time!

Wanna be in My Look? Send your photo to style@see.greatwest.ca.

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Remembering Joe Bird



MY TOWN **SCOTT LINGLEY**
DAMN COMPOSURE — THE PASSING OF AN EDMONTON FIXTURE WARRANTS A TEAR OR TWO

"I told her I knew when I was gonna die because my birth certificate has an expiration date on it." —Steven Wright, *I Have a Pony*

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TOP 10 RINGTUNES

- 1 Right Round, Flo Rida ft. Ke\$ha
- 2 Kiss Me Thru the Phone, Soulja Boy
- 3 Crack A Bottle, Eminem
- 4 Dead and Gone, T.I. ft. Justin Timberlake
- 5 LoveGame, Kanye West
- 6 I'm On A Boat, Lonely Island ft. T-Pain
- 7 Love Story, Taylor Swift
- 8 Jai Ho (You Are My Destiny), A.R. Rahman ft. The Pussycat Dolls
- 9 Untouched, The Veronicas
- 10 Africa, Karl Wolf

TEXT MUSIC TO 555

ROGERS

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The arrival of Kha B'nissan, the Assyrian New Year, always brings me down, man. It's just a rough time of year, when you can never be sure you're dressed for the weather, the city is finally revealed in all its colourless, dirt-caked splendour, and the air of possibility that accompanies our gradual emergence from winter's darkness still carries the grim chill of unpredictability.

On Sunday night, Joe Bird packed 'em in one more time at the Roxy Theatre. The beloved local actor/comedian/musician/capital-"P" Personality left us entirely too soon on April 1 and far more people than the theatre could accommodate turned out to remember him and give each other the hugs Joe could not be present to deliver. Hundreds more tuned into a live stream of the event online.

Maybe rather than the overlong hyphenate description I've offered above, it would be most apt to call Joe an entertainer. He was a bottomless font of entertainment, whether he

was onstage, behind the soundboard, or out front on the sidewalk telling you about the time he got thrown out of a party for exceeding reasonable levels of inebriation and mistaking an ashtray in the living room for the indoor plumbing.

Though I knew Joe for a long time, I claim no special connection with him — most of the time, he seemed to think my name was Steve — but that made him neither less friendly nor less entertaining whenever our paths did cross, and I always got the impression that's the least the average person could expect when they happened into Joe's vicinity. The memorial and tribute at the Roxy was appropriately warm and moving and featured by far the funniest eulogy I've ever heard — or, rather, three of them, from former bandmates Frank Bessai and Jason Kodie, and co-Troll Neil Grah. It certainly contained the most instances of the word "fuck" in a eulogy outside of a biker funeral.

And if the loss of Joe's presence and spirit hadn't reduced you to

emotional rubble at that point, the memorial concluded with an answering machine message Joe had left for his family the previous weekend, reassuring them that, despite some health issues, he was "a strong boy" and that he was going to get better. Even amid the machine's eerie warble and hiss you could hear Joe's ever-present smile, his gruff optimism and unvanquished humour. Fuck that composure shit — I had no choice to but to let the hot tears spill down my cheeks there and then.

Beneath the shock and grief over the unjustly brief duration of his time with us, the realization was looming that if someone as vivacious as Joe Bird, someone who threw himself into existence with such creativity and vigour, turned out to have such a tenuous grip on life, then aren't we all much more perishable than we can bear generally to contemplate? I imagined a future paved with such sudden shocks and losses, which did little to help me regain my composure.

During the moment of silence that followed, I thought of the first time I met Joe when we were in high school in Sherwood Park. Up until then I knew almost nothing about him, except that he had a bad high school moustache and drove a white MG. He told me, in the course of a road trip to Calgary to carry gear for punk-rock boy-band Entirely Distorted, that most of the men in the Bird family had died prematurely of heart attacks and that he expected the same thing to befall him.

Until then, Joe intended to live the life on his own terms. While it seems monumentally unfair that he didn't get another 30 or 40 years to keep blazing his own trail, there was no doubt among the hundreds of people who turned up at The Roxy to say goodbye that Joe did exactly that.

It'll take a while, but hopefully I can absorb the lesson and example he generously bequeathed us in time to face the scary vicissitudes that are sure to await me in the Assyrian year 6757.

LIFE • DRINKING 172 words

Carménère's Disappearing Act



BOOZE MUSE **MELISSA PRIESTLEY**
THIS RECENTLY IDENTIFIED CHILEAN GRAPE PROVES THERE'S ALWAYS SOMETHING NEW UNDER THE SUN

You have been deceived. A quick browse through the shelves of any local liquor store would lead you inevitably to the conclusion that there are only about a dozen wine grape varieties, all of them common and known to us for decades, if not centuries. It would seem there are no grape mysteries anymore.

But that's a load of crap. There are *thousands* of varieties of grapes — most sources place the total at around 5,000.

Granted, only about 150 or so are planted commercially in any significant amounts, but this is still far more than the usual lineup of Cabernets and Pinots. There are literally hundreds of grapes that fly under the radar.

Take Carménère, for example. This grape has come into the public eye in recent years as a uniquely Chilean variety, though it is still very much on the sidelines. The grape had been growing in Chile for over a century

before anyone knew what it was. In fact, vintners thought it was Merlot until 1994, when it was identified as the so-called "long lost grape of Bordeaux." Talk about a crisis of identity.

Carménère is an ancient variety, thought to have been one of the ancestors of several of the more common French varieties, and one of the original grapes of Bordeaux. However, when the phylloxera epidemic swept through Europe in the 1860s, pretty much all the French Carménère vines were destroyed. (Phylloxera is a tiny but extremely destructive louse that feeds on grapevine roots; it rampaged

tive taste unlike any other Merlot in the world.

Eventually, researchers decided to look into the reason behind this difference, leading to the identification of Carménère vines in the 1990s. Chile immediately latched on to its new discovery, and there are now many single varietal bottlings of Chilean Carménère on the market, as well as several Cabernet-Carménère blends.

Interestingly enough, the exact same thing happened with Carménère in Italy, except there it was confused with Cabernet Franc. In 1990, several vines at the Ca'del Bosco winery were identified as Carménère.

CONCHA Y TORO TERRUNYO CARMÉNÈRE (CACHAPOAL VALLEY, CHILE): \$32
ERRAZURIZ CARMÉNÈRE (ACONGAGUA VALLEY, CHILE): \$20
CONO SUR CABERNET SAUVIGNON-CARMÉNÈRE (COLCHAGUA VALLEY, CHILE): \$15

throughout European vineyards in the 19th century and destroyed more than two-thirds of all commercial vines.) After this, it was thought that Carménère was extinct.

But the grape did not really die out. It arrived in Chile during the 19th century in a shipment of Merlot vines, and growers inadvertently kept it alive for the next century and a half under the mistaken assumption that it was Merlot. Because the Carménère grapes were processed right alongside the Merlot, Chilean "Merlot" had a very distinct

nère, not Cabernet; shortly afterwards, several producers in other Italian wine regions also discovered that they had been harbouring this vineyard stowaway.

However, Carménère had much stiffer competition in Italy, and has not gained anywhere near the notoriety that it achieved in Chile.

For the most part, Carménère is still fairly obscure outside Chile. Though it may be incorporated into wines in Italy and France, most of the time you'd never know it.

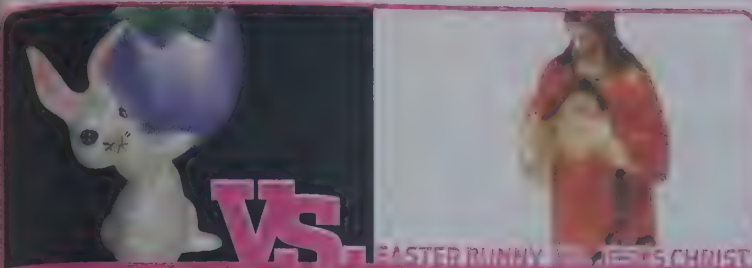
And therein lies the beauty of

wine: it is not an exact science, despite the best efforts of the most ardent oenological lab rats. It is a living thing made from living things, and therefore a margin of error is always expected — and encouraged, by this wine buff at least.

While some esoteric wines can command ridiculous prices on account of their obscurity, Carménère's low profile has kept its price down. A good bottle of Chilean Carménère usually goes for around \$20 a bottle, often less.

Carménère tends to make deeply coloured wines; indeed, the name of the grape comes from the French word for crimson, *carmín*.

Carménère has aromas of red berries, plums, and spice; sometimes it can achieve notes of earth and smoke. Carménère has medium tannins and medium to high acidity, making it a good partner for food. Lighter meat dishes are a good choice; since it isn't usually a full-bodied grape, things like veal, ham, and chicken work best — try Carménère with coq au vin or veal risotto. It's also a fairly good partner to aged cheeses as well as lentils, eggplant, and mushroom-based vegetarian dishes.



In the beginning, there was God's Kid. This kid (also known as The Risen Lord, Holy Redeemer, C, and The Brimstone Band) is the most popular entity on the planet. He pops up in toast, water stains, and even birthmarks. His incredible ability to take a beating is known by people all over the world in hundreds of languages.

Also common knowledge: he's pissed off at the Easter Bunny for putting a fluffy trim on the most serious of his holy days. Also known as the giver of chocolates, Harvey, and Monsieur Chocolate Poopoo, the Easter Bunny can't be overlooked. Prepare for the Easter Weekend War ... it's Jesus Christ VS. The Easter Bunny.

Army

Jesus has seraphim and cherubim to defend him. At one time, the angels were believed to be inde-

structible until a defiant angel fell to earth and started his own band. This band is still rising through the charts and constantly plays Yoko to Jesus' Beatles (See The Devil). The Easter Bunny, however, only has itself. Originally, the Easter Bunny had Santa on his side until Santa was tricked into giving the Easter Bunny's secrets to Jesus. Jesus had a box of candy canes delivered to Santa with an ultimatum: either switch teams or Mrs. Claus would be killed.

Advantage: Jesus

Denizens

Jesus: Millions upon millions of dedicated followers who can't agree on what he says. Easter Bunny: Millions upon millions of followers who would rather think of a bunny on Easter than a Jesus emerging from behind a rock.

Advantage: The Easter Bunny

No matter what the leaflets say, Jesus can't write Top 10 country hits or meld minds or turn banana bread into fire trucks or chop wood with his face. At the same time, the Easter Bunny doesn't shit coloured eggs.

Advantage: Jesus

When it comes down to it, the offspring of a God, a Caucasian from the Middle East who can ascend to the heavens, walk on water and turn things into food but has no recollection or documentation of his adolescence is a bit hard to believe. Whereas if you take a rabbit and nail a pink hat to its head, bam! You have the Easter Bunny. On sheer realism, the Easter Bunny wins hands down.

Winner: The Easter Bunny

TRENT WILKIE

EVENTS

ARTS MARKET (CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 107TH AVE. Artists and artisans from the community and beyond, sharing unique gifts with local flavour. Every Sat. Doors at 10 a.m. Info: www.trekanet.ca
FANTASY HAIR SHOW (EMPIRE BALLROOM, #2607, WEM, 8882 107TH ST., APR. 11. Local hair salons showcase new hair trends of 2009. Doors at 6 p.m.

FREE FAMILY ART NIGHTS (NINA HAGGERTY CENTRE, 9704 111TH AVE. For Parents and children up to 12. Every Thu. Doors at 6:30 p.m. Info: 780-474-7611

INTERLUDE "AN IN BETWEEN TIME" (MCDUGALL UNITED CHURCH, 10025 101ST ST., APR. 11. With music by Ken Lynn Zwicker and HarpRogue Trio. Readings and Reflections by Timothy J. Anderson and Rev. John Henry Wentz. Doors at 8 p.m. Info: www.mcdougallunited.com

MAGGI FEEHAN (AUREY'S BOOKS, 10702 JASPER AVE., APR. 11. Edmonton book author releases debut novel: The Serpent's Veil. Doors at 7 p.m.
PROVINCIAL BUDGET LUNCHEON (SUTTON PLACE HOTEL, 10235 101ST ST., APR. 9. With the Evans. Doors at 11:30 a.m. Tickets through: www.edmontonchamber.com
SWING DANCE AT SUGAR FOOT STOMP-ORANGE HALL, 10335 84TH AVE. Beginner lessons followed by dance. Every Sat. Doors at 8 p.m.
WRITERS' CIRCLE (CARROT COMMUNITY ARTS COFFEEHOUSE, 9351 107TH AVE. Writing workshop every Tue of month. Doors at 7 p.m.

READINGS AND LECTURES

RAVING POETS (KASBAR LOUNGE, 10444 WHYTE AVE., 70 MAY 27. With Sofa King; the Lounge. Every Wed. Doors at 7:30 p.m. Info: www.ravingpoets.com

QUEER

BISEXUAL WOMEN'S COFFEE GROUP (FORT EDMONTON PARK, FOX DR. & WHITEMUD DR.) A social group for bi-curious and bisexual women. Every 2nd Tue of the month. 8:00 p.m. Info: <http://groups.yahoo.com/group/twinedmonton>
COMMUNITY POTLUCK (PRIDE CENTRE, 9540-111 AVE.) A

potluck open to all members of the LGBTQ community. A time to get together, share a meal and meet people from the community. Last Tue of month. Doors at 7 p.m. Info: tuffishaw.ca

MEN TALKING WITH PRIDE (PRIDE CENTRE, 9540 111TH AVE.) A social discussion group for gay, bisexual and transgendered men to discuss current issues and to offer support to each other. Every Sun. Doors at 7 p.m. Info: robwell780@hotmail.com

PLAG PRIDE (CENTRE, 9540 111TH AVE.) Parents and Friends of Lesbians and Gays. A support group for family members and friends of GLBT people. An excellent resource for people whose family members and friends have just come out. First Wed of month. Doors at 7 p.m. Info: edmontonlag@laganada.ca
SENIORS DROP-IN PRIDE (CENTRE, 9540 111TH AVE.) A social and support group for seniors in all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuffishaw.ca

SENIORS DROP-IN PRIDE (CENTRE, 9540 111TH AVE.) A social and support group for seniors of all genders and sexualities to talk, have tea and offer each other support. Every Tue and Thu. Doors at 1 p.m. Info: tuffishaw.ca

TESG PRIDE CENTRE, 9540 111TH AVE. Transgender Education and Support Group. Education and support for transgender, transsexual and questioning people in all stages of transition. Second Tue of month. Doors at 7:30 p.m. Info: admin@pridecentredmonton.org

TTIQ PRIDE CENTRE, 9540 111TH AVE. A mixed gender open support group addressing the needs of transsexual and transgendered individuals. First and third Sun of month. Doors at 12 p.m. Info: admin@pridecentredmonton.org

WOMONSPACE BOARD MEETING (PRIDE CENTRE, 9540 111TH AVE.) A social and recreational society run by volunteers to provide opportunities for lesbians to interact and support each other in a safe environment. First Sun of month. Doors at 10:30 a.m. Info: wspridecentredmonton@hotmail.com

YOUTH MOVIE PRIDE (CENTRE, 9540 111TH AVE.) Movie chosen by youth (aged 14-25), usually with LGBT themes. Popcorn is served. Doors at 6:30 p.m. Info: brendan@pridecentredmonton.org

YOUTH UNDERSTANDING YOUTH PRIDE CENTRE, 9540 111TH AVE. A place where LGBTQ youth under 25 can gather to have fun and learn about themselves and others in a safe, supportive, and caring environment. Doors at 7 p.m. Info: yuy@shaw.ca



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MUSIC PREVIEW • PROFANITY • BY MIKE DEANE / 1849 words

Edmonton Gets Fucked Up On Easter Sunday

WE'RE REFERRING TO THE TORONTO PUNK BAND, OF COURSE. HOW YOU SPEND THE REST OF THE DAY IS UP TO YOU

FUCKED UP

w/ 1111 Thieves and The War Doves. The Pawn Shop (1055 Whyte Ave.). Sun, Apr 12. Tickets: \$13, available through Blackbird Myosock and Ticketmaster.

Damian Abraham, aka Pink Eyes, vocalist for the experimental Toronto punk band Fucked Up, has recently been on Fox News, toured China, thrown a knife (a butter knife, but still) ■ a bandmate, had a breakdown and subsequent hospital stay in Denmark, quit Fucked Up repeatedly (it didn't work), almost killed ■ bandmate, and smashed up MTV.

He was also charming, self-aware, and incredibly good-natured when I caught up with him while he was outside a recent Weakerthans/Constantines show in Toronto. Having returned from touring China less than a week ago, Abraham was still feeling the after-effects of a grueling performance schedule, but he was more than happy to discuss his Asian sojourn, which started with a 48-hour boat ride from Japan.

"It was one of those rare moments where you go somewhere and feel completely vindicated about what you're doing with your life," Abraham beams. "I don't think for a second that punk rock is going to change the world or anything like that. And not to generalize, but seeing how these kids in China use punk rock as an outlet is one of the most wonderful things on earth."

That said, there's still the culture shock that accompanies such an unprecedented tour. "I had all these preconceived notions of what China

was like, and they were all shattered as soon as I got there. I thought ■ was going to be a lot more artsy in a way, and a lot more repressive in a lot of ways, but every preconception I had was shattered." Even his ideas of censorship and security turned out to be inaccurate. "We toured under the name and were on the flyers as Fucked Up, but we definitely snuck in. They definitely would not have let us into the country if they'd known, but that said, it's very easy to sneak into China."

Which ■ not to say that everything was easy once Fucked Up sneaked into the country; it's hard for a country to know ■ band when none of their releases are available there, and ■ lot of foreign media ■ blocked. "I'm not going to pretend that there were thousands of people at the show," Abraham says. "But that being said, every show was well attended, and the kids were incredibly grateful, and it wasn't like they knew who we were." He laughs. "It's just punk under adverse circumstances. It's not like Brazil in the mid-'80s, when punk kids were being hunted down by cops, but it's not like in Toronto where you call up ■ club and say, 'I want to put on a show,' and they say, 'Okay, but you have to meet the bar minimum,' and it's like, 'Ooooh, it's so hard to put on a punk show here.' There, it's like you gotta worry about the government coming to arrest you."

Fucked Up were able to complete the China tour arrest-free and returned to Toronto in time to gear up for a leg across Canada through to Coachella in California. It sounds exhausting, but Abraham says it's the only way that a band famous for not being friends can stay together. "The trick to staying a band," he explains,



The Get-Along Gang | For a band famous for its inability to get along, Fucked Up sure does get a lot of stuff done. PHOTO BY DAVID WALDMAN

"is to make sure you're doing things that are interesting for you, try and stay with unique experiences. We've avoided doing a lot of things over and over, doing the same things. The only thing I'm bored of right now is touring mainland Europe because I've done it twice and it's always the exact same. It's ■ unique experience to tour Canada because we've never toured regularly here."

Keeping things interesting and new has been Fucked Up's mandate since day one. Culminating with their recent album *The Chemistry of Common Life* (a mainstay of music critics' "Best of 2008" lists), they've done away with many of the genre

restrictions normally associated with punk, taking on a sprawling, layered, but still aggressive sound. Equally sprawling is the band's discography — there are nearly 30 Fucked Up releases out there, and even Abraham, an obsessive record collector, can't even keep up with them all. ("If I'd known that some Fucked Up records were going to be so collectible," he says, "I would've held onto a couple.")

But all that activity isn't always profitable, unfortunately, and now that Fucked Up has become Abraham's full-time job, there are other factors at play for the band. "Priorities change when your band becomes

full time," Abraham says. "Like, ■ much as China was amazing, it was not a profitable tour by any stretch of the imagination. And as much as I'm not in this band to make money, I definitely don't want to get evicted. So, as much as we like to do these once-in-a-lifetime experiences, you still have to make sure you don't get thrown out with your records into the street."

On Easter Sunday, Edmonton is fortunate enough to have Pink Eyes and Co. bring their sweaty live show to the Pawn Shop — and unlike their Chinese equivalents, the most the promoters will have to worry about is making the bar minimum.

HOT TICKETS • MUST-SEE SHOWS

SERMON

Gordon Lightfoot

Jubilee Auditorium • April 14

\$62.50 | Ticketmaster

It's the kind of quote that a musician can dine out on for his entire career: Bob Dylan once said he wished every Lightfoot song he heard would go on forever. (And if you've seen the Vincent Gallo movie *The Brown Bunny*, in which "Beautiful" plays in its entirety while Gallo stares out his flyspecked windshield, you might come to think Dylan's wish has come true.) Lightfoot is 70 now, and there's an album in his discography for every one of those years. Drive on down to the Jubee, Gallo-style, and pay him your respects.

SACRAMENT

Lamb of God

Shaw Conference Centre • April 10

\$42.50 | Ticketmaster

Wrath, the fifth studio album from these all-American metalheads, debuted at an impressive No. 2 on the *Billboard* chart. Despite the disc's name, Randy Blythe and the rest of the boys don't have much to be angry about. In fact, Blythe has even stopped drinking, which we hope will help eliminate some of the infighting that has become so prominent in this group. Don't get us wrong — we loved the fistfight on 2005's *Killadelphia* tour DVD. But let's face it: they're better musicians than scrappers.

RESURRECTION

Dead Jesus

Starlite Room • April 10

\$10 | At the door

What would Easter be without Dead Jesus? No, we're not talking about the Son of God; we're talking about the unholy Edmonton death metal band that's made playing Good Friday gigs an annual tradition: In fact, Good Friday 2009 is second only to Halloween as the best day for us Edmontonians to get out Satan's musical fix. After the No Fear Energy Tour wraps up at the Shaw Conference Centre, Lamb of God will head over to the Starlite to join Dead Jesus for beers, a human sacrifice, and one kickass afterparty.



If You Could Read His Mind | ...you'd hear Gordon Lightfoot thinking, "I'm playing the Jubee this Tuesday!" PHOTO: SUPPLIED

MUSIC PREVIEW • **TROMBONE!** • BY PIOTR GRELLA-MOZEJKO | 548 words

Fruit Flavours



Fresh Produce | Calling Ken Read an ordinary classical artist is like comparing apples and oranges. PHOTO COURTESY OF KEN READ

KEN READ EATS CANTALOUPE, PRAISES WATERMELONS, AND BLOWS RASPBERRIES AT CONVENTIONAL CLASSICAL CONCERTS

MUSIC WITH THE MORAVIANS

Featuring Ken Read, Edmonton Moravian Church (9540-83 Ave.) Sat. Apr 11 (7pm). Admission by donation.

"The artists I like to work with the most are those who blaze new trails." Ken Read, trombonist and composer, has a knack for expressing his thoughts succinctly. He anticipates my next question and quickly adds, "This is why I started this project."

We're talking about the brand-new Edmonton concert series Music With the Moravians. Curated by Read and featuring a number of local artists, it focuses on classical repertoire, but don't come expecting gently weeping Romantic violin and piano favourites, or bulimic pianists playing Chopin. Read approaches programming from a different angle. This is all off-centre, or off-off-centre, he tells me, even when good old Johann Sebastian is on the menu.

"I wanted to do something out of the ordinary," Read says, "an alternative to the mainstream productions, such as the ones put on by the Edmonton Chamber Music Society, The Alberta Baroque [Ensemble], or some of our jazz greats." He interrupts for a few seconds, munches on a piece of cantaloupe, and then resumes, "With all due respect — and I mean it! — to their scope and enthusiasm of the people behind them, concerts like these usually feature the same esthetics over and over again and the same kind of artists, who literally like to play it safe."

"Like flogging a dead horse, isn't it?" I say.

"Yeah!" Read exclaims. "Classical music and jazz are being turned into a museum — the most efficient and effective way to kill them! — and,

shockingly, it's being done by the music community itself, most often by those in key positions: managers, teachers, so many of them immune to the changes happening everywhere. They do not want to accept this very simple fact that you need to let fresh air in!"

Personally, I could not agree more. Audiences are drifting away from the stuffy atmosphere of classical concerts, yet orchestra management does not seem to notice. "What does the ESO do in this matter?" Read asks. "While the Vancouver Symphony runs this great Roundhouse series featuring modern music for chamber orchestra — and they do play some very cool Canadian stuff there! — we have nothing like that here. I'd love to see the orchestra establish links with the local composers' community! Is it too much?"

Is classical music going the way of the dodo? Not at all, Read says reassuringly, but innovative approaches are a must. "The artists I have invited give the audience a chance to sample fresh fruit, so to speak." Classical music with a twist? Definitely. "I respect musicians who are ready to make what I call the 'next step,'" Read says. "Even when selecting music which is well known, they put a lot of research into it to come up with imaginative ways of interpreting and presenting it, utilizing rare instruments, performing with poets, dancers, visual artists... They make profound personal creative statements, and this is what real art is all about."

Indeed, Read is such an artist himself; he's just about ready to present a program of New Music for trombone and electronics. Ah, and in addition to the electronically processed trombone, the performance will feature "poemusic" based on the verse of Gerald St. Maur. One of the poems, "Watermelonia," describes the centrality of the watermelon in life and history. Fresh fruit, fresh sounds, a breath of fresh air!

MUSIC PREVIEW • **ENTRIL ROCK** • BY TRENT WILKIE | 523 words

Esprit De Corpse



Death Becomes Them | The boys of Cannibal Corpse prepare to unleash an *Evisceration Plague* upon Edmonton. PHOTO COURTESY OF METALBLADE MUSIC

THAT SONG ABOUT "MEAT HOOK SODOMY" SHOULDN'T BE TAKEN SERIOUSLY — AT LEAST, THAT'S WHAT "CORPSEGRINDER" TELLS US

CANNIBAL CORPSE

w/ The Faceless, Starline Room (10030-102 St.) Sun, Apr 11 (6pm). Tickets: \$30, available through Ticketmaster (451-8000/ticketmaster.ca).

Despite what you may have heard, George "Corpsegrinder" Fisher (frontman of death metal band Cannibal Corpse), does not want to wear your skin like a fancy dress. The band just wants you to think they do.

Sure, their albums are banned in Australia and Germany, and sure, those albums contain songs with titles like "Meat Hook Sodomy," "Entrails Ripped From a Virgin's Cunt," and the ironically named "Born in a Casket Live." But Fisher sees it all as obvious artifice. It's just a show, after all, and those titles are just fluffy little things that we call words. Besides, most of the time you can't even understand him.

"Listen," he says, "I can't sing worth shit, but people are so worried about the lyrics that they don't

realize we're just playing music. The guys around me are so talented, but people and politicians seem to focus on what they can barely understand me saying. It's a shame that we always talk about the controversy and not the talent of the band or the complexity of our music."

In a sense, he's right. The mostly inaudible vocal lines in Cannibal Corpse's music are more of a theme than a statement, and that's exactly how their fans seem to like it. Their newest album, *Evisceration Plague*, debuted on the *Billboard* chart at #66 — their highest-charting debut to date — and their tours generally sell out. (Their popularity even moved *World of Warcraft* to create a character based on Fisher.) The songs, which together practically constitute a death metal opera, are complicated and to be fair, extremely well thought out. Truthfully, Cannibal Corpse isn't my cup of tea, but they are a lot of people's cups of tea. Blood-drenched, aggressively violent tea with a hint of decomposition.

"People need to let go," Fisher says. "What they are doing at our shows is healthy. They aren't out slaughtering people; they're listening to us sing

about it. It's the politicians who want to focus on us because they know that they can rile up their voters if they think they're protecting them against us. If it wasn't us, it would be someone else they're focusing on. It's all just a game."

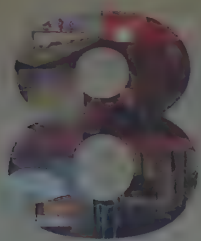
And of course, any attempt to ban Cannibal Corpse's albums only makes them more popular. Nothing makes a person more curious about something than someone telling them they should never see it. But when it comes to children, Fisher's protective instincts raise their head.

"Funny thing is, I have kids," he says. "Am I going to let my kids listen to Cannibal Corpse? Not until they're older. Then we can talk about it. What we're doing is all part of our performance; it's our style and there are a lot of people who want to see us. Yes, our content is visceral — but people want it. We wouldn't be in the papers and being banned if people didn't want to come out to our shows. If nobody came out to our shows, then you and I wouldn't be talking and I would be out... Shit, I don't know what I would be doing."

Probably playing *World of Warcraft*.

that special secret spot





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MUSIC PREVIEW • TROUBADOUR • BY PAUL MATWYCHUK | 690 words

The Joy Of Sexton



Yodel-Ay-Hee-Hoo! | Expect to hear Martin Sexton's yodel reverberating off the walls of the Winspear when he plays there this Saturday. PHOTO COURTESY OF SACKS & CO.

ON HIS CURRENT SOLO TOUR, MARTIN SEXTON GETS BY WITHOUT ANY HELP AT ALL FROM HIS FRIENDS

MARTIN SEXTON

w/ Chris Trapper, Winspear Centre (#4 Sir Winston Churchill Square), Sat. Apr 11 (8pm). Tickets: \$30, available through the Winspear box office (428-1414)

Martin Sexton is relaxing in his tour van in central California with his nine-month-old son Shane on his lap and a belly full of artichokes.

"We just ate at a place called The Giant Artichoke," says the singer/songwriter, who's currently touring to support his new live album *Solo*. "It is situated in Castroville, the artichoke centre of the world. We had deep-fried artichoke, as well as artichoke soup and artichoke bread."

that allows him do the occasional yodelling solo without looking the least bit ridiculous. There's a bit of the jazzman in there too, both in the Slim Gaillard-style swing of his guitar-playing and his willingness to reinvent his own discography on the fly.

"I've always looked at my songs as a set of monkey bars," he says. "I can play on them differently every day. I can make a song like 'Candy' [a wistful version of which appears on *Solo*] into a bunch of different things. The night I recorded the version that happened to make it onto the record, with that long rock outro, was the first time I ever played it like that. That was total spontaneity."

Sexton comes by his spontaneity honestly: he started out busking in Harvard Square in Cambridge, Mass.

putting on a smile for the audience, but I think people sensed the joy I take in what I do. I'll cry sometimes when I'm singing too. I'll laugh, I'll get mad — it all seems to fly with the people in the audience."

You can get away with practically anything if you're true to yourself: that's Sexton's advice to live performers: don't try to sound like anyone else, he says, and whatever you do, don't listen to music industry professionals. I ask Sexton what would have happened to him if he'd followed the advice of people in the business, and he doesn't even want to speculate. "Oh man, I don't know," he says. "I'd probably have a bad haircut and the wrong kind of shirt on. I don't think I'd be doing what I'm doing. I'd probably be taking orders at the freaking diner. Those guys want y-

"BUSKING IS A GOOD SCHOOL FOR PERFORMANCE. INSTEAD OF GETTING GOOD GRADES FOR DOING WELL, YOU'D GET DOLLAR BILLS. AND INSTEAD OF 'F's, YOU GOT NOTHING."

And is the restaurant shaped like an artichoke? (Fingers crossed, fingers crossed!)

"No," Sexton says, "but it does have a giant artichoke on the roof. Classic. I try to seek these places out, just to keep it interesting."

Variety has always been Sexton's watchword — not just in his diet but onstage as well. He's recorded eight albums, including 1992's self-made, self-distributed *In the Journey* and his signature 1998 major-label debut *The American*, but his engaging live shows are what Sexton has built his career upon. Think of a funkier version of Cat Stevens, or a hipper, NPR-friendly version of Jack Johnson, with a three-octave vocal range

He'd get people's attention with the yodelling, he says, and then he'd spin a few stories between his own songs to keep them interested — maybe throw in a couple of familiar covers as well. On *Solo*, for instance, Sexton performs Prince's "Purple Rain" and The Beatles' "With a Little Help From My Friends," and even if he doesn't entirely erase your memory of the originals, he does a surprisingly deft job of adapting them to his own shaggy-haired sensibility. "Busking is a good school for performance," he says. "Instead of getting good grades for doing well, you'd get dollar bills. And instead of 'F's, you got nothing. I'm not that much of an old-school showman who's always

to sound like what's on the radio, and they want your songs to all sound like each other. And that's not me — I'll range from soul to rock to Ray Charles to 'Purple Rain' all on the same record."

As a result, Sexton's never had one particular song to be indelibly associated with, but even that's kind of worked out in his favour. When people come to see him live, he says, he knows they're there to spend a full evening listening to him, not to hear some fluky hit from 15 years ago. "There are all these guys whose names you don't remember but they had that song, 'Blah-De-Blah-Blah-Blah,'" Sexton says. "I don't want to be that guy."

CD REVIEWS



Great, Great, Great!
JOEL PLASKETT
Three
(Majestic Music)
★★★★☆

When veteran indie rocker and CanCon treasure Joel Plaskett recently took a brief hiatus from his backing band, The Emergency, he didn't just end up recording an album on the fly — oh no. Instead, Plaskett wound up with a three-disc, 27-song magnum opus that, in addition to showcasing the wild breadth of his lovingly peppy brand of songwriting, is a high-water mark in his already-storied career. The various references to the number three are kind of interesting as a unifying concept — the discs take on the mini-themes of impending departure, absence, and reunion, respectively — but what strikes me most about *Three* is the strength of the individual songs: the free-wheeling drum machine rock of "Wishful Thinking," the blazing horns on "Through & Through," or the honey-soaked female backup vocals on "Deny, Deny, Deny." Not every song is a home run, obviously, but on a project as sweeping and consistently rewarding as this, the odd weird mistake only enhances the overall experience. (See *The White Album* for more details.)

MICHAEL HINGSTON



Golden Throat
MARIANNE FAITHFULL
Easy Come Easy Go
(Dessa)
★★★★☆

Artistically speaking, *Easy Come Easy Go* is slick but unremarkable. But as a demonstration of Marianne Faithfull and producer Hal Willner's musical connections, it's a jaw-dropping achievement. It's a covers album, but what it covers album: the only thing more amazing than the list of songwriters (Colin Meloy, Dolly Parton, Merle Haggard, Randy Newman, Morrissey, Neko Case) is the list of guest artists: Cat Power, Rufus Wainwright, Nick Cave, Antony ..., and I'm going to stop right there because I think I just made a few drama majors' heads explode. It's the kind of album where to name the talent involved is to review it: the idea of Faithfull dueting with Cat Power on a Neko Case song is 10 times more thrilling than anything they do with it. And while the notion of pairing up Faithfull's gravelly growl and Antony's feminine croon is inspired, but at eight minutes, "Ooh Baby Baby" long outstays its welcome. Faithfull's weathered voice is at its best on The Decemberists' "The Crane Wife 3" and Brian Eno's "How Many Worlds," where the lyrics are more important than melody; on Duke Ellington's "Solitude," however, she's out of her depth. It's time for Faithfull to knock off the "Great American Songbook" stuff and give us another *Broken English*.

PAUL MATWYCHUK



The Album
THE DREAM
Love vs. Money
(Def Jam)
★★★★☆

Ah, the eternal debate: love vs. money. We've all had to choose one or the other, but it takes like a pure romantic like The-Dream to break it down into accessible, cookie-cutter segments bolstered by notable appearances by Mariah Carey, Lil Jon, and the forever-reserved Kanye West. But it's The-Dream's velvety voice that remains up front on *Love vs. Money* as he waxes poetic on his encounters between the sheets with various "shawtys" and drops many a metaphor for how magnificent it is to be in the The-Dream business. After listening to "Put It Down," on which The-Dream gets particularly deep about how he's "all up on [his girl] like a monster truck," imagine my surprise upon learning he's married. You have to give the guy credit, though he does remind any ladies who might be listening that he's none too pleased about being used for his big airplanes, Louis Vuitton bags, and designer shoes. By the end of the disc, when The-Dream realizes that he successfully exchanges his fame, fortune, and smooth voice for versions of "love," a more apt title might be *Love & Money: Not a Bad Combo*.

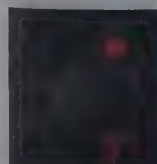
CURTIS WRIGHT



Higher Mathematics
A-TRAK
Infinity + 1
(Thrive)
★★★★☆

A-Trak has mixed together one smooth album in *Infinity + 1*. He rolls through an international menagerie of artists, from Bag Raiders to Kid Sister to Sébastien Teller to Little Boots like he's sliding through silk — it's seamless. From the slightly ominous introduction where A-Trak invites you onto his dance floor by asking if "you are a dreamer" (and if so, to "come here") to the electroacoustic chillout by James Yull that winds down the album, said master DJ has packed a night on the town into the space of a compact disc. The party starts with a little encouragement from MSTRKRFT on "Bounce" and Donnis (seemingly reading recipes from idrink.com) on "Party Works," which could be seen as either a highlight or lowlight depending on your stance on getting shit-wrecked. Kid Sister's cracking cadence makes "Life on TV" stand out against the sleek delivery of the rest of the album's techno-dance tracks. Once he's gotcha going, you'll spend the second half of the disc spacing out, moving along, but not necessarily burning down the house.

KATHLEEN BELL



Medio-core
CURSIVE
Mama I'm Swollen
(Saddle Creek)
★★★★☆

What surprised me most about *Mama I'm Swollen*, the latest from Omaha rockers Cursive, wasn't the unique hooks or innovative lyrics; it was the lack of them. I listened to *Mama* in its entirety three times and not once did anything jump out at me. At the same time, I suppose nothing really offended me either — aside from its inability to even offend me. I'd compare it to oatmeal: everyone can cook it, everyone sort of likes it, but is anybody ever moved by it? I feel like I've heard "Donkeys" a million times before, and as for "Mama, I'm Satan," well ... is singing about Satan (even a Satan with mother issues) really that original? Every time lead singer Tim Kashner starts out telling me something, I find myself finishing his sentences for him. God knows Cursive plays with sincerity, but I've heard songs just like these from basically every alternative darkcore band on the radio. I'll leave you with a lyric from "We're Going to Hell": "So show me some remorse, show me a little guilt, don't tell me we're just animals, awaiting our next kill." Meh.

TRENT WILKIE

LISTEN • BY FISH GRIWKOWSKY

THE TRAGICALLY HIP
WE ARE THE SAME

Given that *someone* has a *Kevin* Bob Rock off the streets, at least Gord Downie and his Tragically Hip are headstrong enough to not be pulled under by the gleeful old ruler of classic bands. Certainly, any time you hear a misplaced guitar solo mixed at toupee level or the very looping, high-school dance synths that destroyed Aerosmith, we hear rock's hammering list ... and yet on their second album together I've come to thrill at the

unsubtle islands Rock musters for the band to navigate around. But the jaitbait radio hooks actually illustrate just what a wonderfully subtle band we're blessed by. Now I know a lot of you out there are "cool" and thus not cool enough to admit this is The Great Canadian Band. Lots of their fanbase reeks with BO and no apology, it's true. But The Hip continue to bravely innovate amid a battlefield of shithead billboard rock — the three-part "The Depression Suite" being a fine place to start. Simply drowning in the string section by the end, these linked songs nonetheless gush with Downie's half-conscious poetry — from his "gimme gimme gimme" to the most meaningful question, "What if this song does nothing?" Too late. Gord-o, it's moved me.

Straighter rockers like the angular

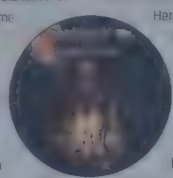
"This Exact Feeling" and the throbbing love song "Queen of the Furrows" will sound great live (though it's here we find the ridiculous guitar solo). Though not exactly experimental, the band is making tons of new sounds on an album that's overwhelmingly joyful and pleasant. It could probably use more dreamy epics like "Escape at Hand from the Travelling Man," but "Frozen in My Tracks" warlock-summons some serious head demons. Deliciously harsh, and the album ends almost raucously, if not for the summery-busy "Country Day."

This one may take a while to get used to, but

use patience — the hip deserve it and you deserve to reap the rewards.

★★★★☆

THE GET DOWN
DIRTY POWER



Here's a five-track EP perfectly geared to smash your fucking brains all over the floor. You may not think you want that, but then it's probably time to stop being your own gay uncle. Kenny Eisenbarth handed it to me the other day in the bar, meaning I owe him a shot.

Within this wall of sound, Pat Bourne and Ted Wright switch off vocals, layer on both their guitars and scream their brains out with the enthusiasm of a tidal-wave surfer shooting 40 stories up through the streets on doomsday 2012 New York.

This is music for motorcycles, whiskey, sex, and long walks on the beach with an AK-47. Especially dig "Lester Bangs" and the bridge guitar on "Gut Feeling," which almost captures these fuckers live. Toin it up.

★★★★☆

OLD SCHOOL
METHOD MAN
TICAL (1994)

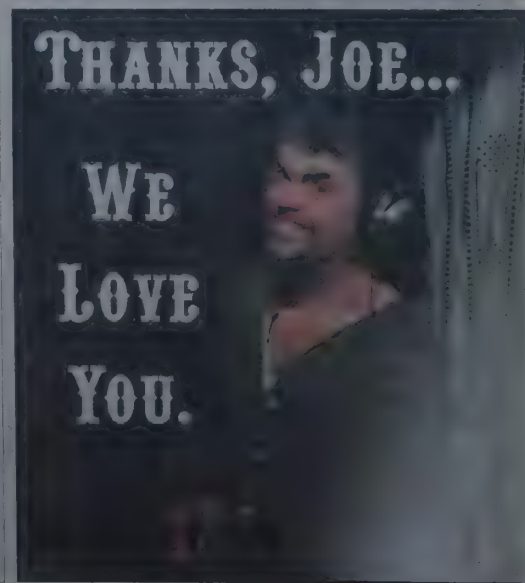


One of the peaks of East Coast scary-calm. Method Man's early Wu-Tang debut is

smooth, reserved and hypnotic, despite fun lines like "cut your eyelids off and feed you nothing but sleeping pills." Strangely tender, too, is "All I Need," though Naomi Wolf might have a contrary opinion. Anyway, I think it's sweet.

Yet the highlight would be Blue Raspberry's apocalyptic redo of "I Will Survive" with the lyrics "And all you bitch ass niggas in the industry, your careers won't be lastin' long." Which, of course, she turned out to be completely dead on about. Not Wu-Tang's fault, though. Unless we all Wu-Tang, all downtown and shit.

★★★★★



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MUSIC BUZZ • MUNICIPAL HAPPENINGS 1682 words

Deceased Troll



WILDLIFE FISH-GRIKOWSKY

EVERYONE LOVED JOE BIRD, AND THEY ALL GATHERED TO REMEMBER HIM AT THE ROXY ON SUNDAY NIGHT

So much has been eloquently said about Joe Bird in the last week – so much love, so many people coming together. It surely would have brought him to tears with an “Aww, thanks, guys,” you can feel echo in your head. Consider how he’d react to the lineup around the block, moving as it was like a tide outside the stuffed Roxy tribute Sunday night. Inside, a ceremony whose theme was a sense of wonder that this charming and eternally optimistic, unchained man should have been kind enough to live with us in his merry, Middle Earth manner ... then ask so little back.

His April Fool’s Day passing was a giant cobweb suddenly aflame in the rafters, visibly connecting an

design.

Though the performers were fully capable in their own contexts, there was a troublingly campy string running through which actually quite bothered more than a few of us. Pretty much all the performers – dancers, poets and musicians – had the same “safely wacky,” Starbucks tongue-in-cheek vibe ... cruise ship lounge entertainers over craftsmen, if you will. This was oddly narrow curation at such a presumed level of esteem. On the Winspear stage amid elementary school set trees and barfy Northern Lights banners we saw: a ukulele trio in shorts playing “Bohemian Rhapsody” essentially from *Wayne’s World*; a dance troupe parodying ballet and flopping all over the stage; a piano man doing Neil Diamond and giving us a Mr. Rogers pep talk; donut-y actors rapping about bum sex; then another cover – another Queen cover, “We Are the Champions.” Specifically, “This is Edmonton,” how?

Again, most really good at what they do – but thrown together intentionally as a honking circus, was there just so little room for the sternerly, confidently, breathtakingly inspirational? Subtly?

Well, some. The sentimental Rav-

IF YOU WERE UNDER SIEGE, JOE BIRD WAS THE EASY CAVALRY — CLICK PINTS AND YOU KNEW YOU HAD AT LEAST ONE LOYALIST.

improbable structural network of superstars, misfits, lovers, drinkers, kids, and poets – each like him more than one of the above. Having endured the city’s front line for so long without ugly compromise, he was a secret underlying bridge spanning incongruous continents with common language, always there yet sturdy enough to hold it together even now that he’s bewilderingly become ash.

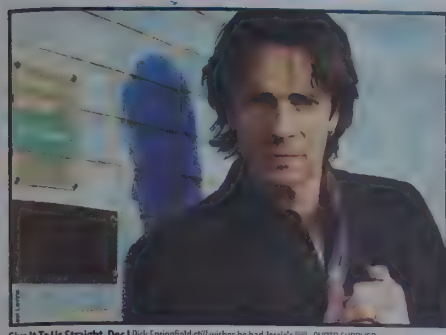
I miss his goofy ensemble music, ghostly playing amid the cushions in the Multipurpose Rumpus Room. Or the way he could get flannelled packs of pretty ‘90s girls with big, big eyes to sing along the road to southern music fests. If you were under siege even as recently as last week, walking up beside Joe was the easy cavalry – click pints and you knew you had at least one loyalist. A supernatural animal on your side, really. But you probably have your own ideas and better ways of putting it, so thanks, Joe. We love you. Forever.

Both The Be Arthurs and superhuman emcee Peter Brown mentioned Bird at the 22nd annual Mayor’s Celebration of the Arts Monday, which overall was a weakly hokey event – and yet so entirely by

ing Poets actually quite moved me with a poem about finding new places in the midst of long-term love. And I loved when Michael Phair and Mayor Stephen Mandel waved everyone up from the crowd to dance with ¡Bomba! ... but Winspear as a karaoke bar got embarrassing fast. I’m not talking about taking ourselves too seriously – I’m just asking us to recognize the skill in this town without the juggling dogs.

As far as the awards went, no whiny baby. Grant MacEwan’s beloved Timothy Ryan won Lifetime Achievement – like so many teachers from that school, his enthusiasm and love of students is glaring. Innovator Kristy Trinier picked up the Emerging Artist award. She’s on at the AGA right now, around the corner from a spectacular collection of old Japanese photographs. For books, Jack W. Brink pulled ahead with his study of Head-Smashed-In Buffalo Jump and native hunting habits. And SEE even won Sustained Support of the Arts, which is ridiculously gratifying. Our publisher didn’t get a chance to make a speech, but let me point out the obvious and say that without such a brilliant, challenging, punk-to-posh arts scene, we’d clearly have no such luck.

HIGHLIGHT • **IS THERE A DOCTOR IN THE HOUSE?**



Give It To Us Straight, Doc | Rick Springfield still wishes he had Jessie's. PHOTO SUPPLIED

Rick Springfield • April 9 • River Cree Resort and Casino
Wow... not only does Rick Springfield still (stupidly) occasionally appear on the day-time soap *General Hospital* as dreamy Dr. Noah Drake, but he also plays a second character on the show — rock star “Eli Love!” Springfield will be trading in his scalpel for a guitar pick when he pops up at River Cree, serenading the patrons with selections from his latest album *My Precious Little One: Lullabies for a New Generation*, then waking them back up with a little “Jessie’s Girl.”

LIVE MUSIC

THURSDAY

Live Music

ALLAN-LEE ROPOCHAN & THE BLUES BUSTERS
2100 WILSON, 10:45-11:30 p.m. Doors at 8 p.m.
BRITTANY AYOTTE HULBERT'S, 7601-115 ST. Doors at 8 p.m.
CHLOE ALBERT BLUE CHAIR CAFE, 9624-76 AVE. With Emma Cook and Kelsey Kulak. Doors at 4 p.m.
HAUNTED STARLITE ROOM, 10030-102 ST. With Nachtmystium, Kylea, and Intrinout. Doors at 8 p.m.
JAMES MURDOCH BLUES ON WHYTE, 10329 WHYTE AVE. **JUSTIN SERINK JULIAN'S PIANO BAR**, 11727 KINGSWAY AVE. Doors at 8 p.m.
NOWEANSNO PAWN SHOP, 2ND FLOOR, 10551-82 AVE. With Potty, Umbrella, and Coffin Ships. Doors at 8 p.m.
PETER CHERNIAWSKY WARSZONA SECOND CLIP, 106 ST & WHYTE AVE. Doors at 7 p.m.
RICK SPRINGFIELD RIVER CREE RESORT AND CASINO, WHITEMUD DR. & WHITEMUD RD. ENDOCH Doors at 7 p.m.

DJs/Club Nights

HIGHER LEVEL THURSDAYS LEVEL 2-LOUNGE, 11607 JASPER AVE.
1106 BGS NEW CITY 10081 JASPER AVE.

MIA FELLOW BUDDY'S PUB, 11725B JASPER AVE.
SURELY WALKER THURSDAYS TEMPLE, 10030-102 ST. Doors at 9 p.m.
URBAN SUBSTANCE THURSDAYS GINGER SKY LOUNGE, 5505-118 AVE.

FRIDAY

Live Music

DEAD JESUS STARLITE ROOM, 10030-102ND ST. With Neurobiotics and Krysphere. Doors at 9 p.m.
DINO DOMINELLI FRESH START BAKERY & BISTRO, 434 RIVERBEND SQUARE. Doors at 7 p.m.
HOLLY WOODS AND TORONTO CENTURY CASINO 13103 FORT RD. Doors at 7 p.m.
JP MORTIER HULBERT'S, 7601-115 ST. Doors at 8 p.m.
JEFF HENDERICK JEFFREY'S CAFE & WINE BAR, 9640-142 ST. **JOYS BRUXX BAR & GRILL**, 10030-102 ST. With Southern Pink and The Shakedown. Doors at 9 p.m.
LAMB OF GOD SHAW CONFERENCE CENTRE, 9797 JASPER AVE. With As I Lay Dying, Children Of Bodom, God Forbid, Municipal Waste.
LINDSEY WALKER AND DREW MALCOLM CARROT COMMUNITY ARTS COFFEEHOUSE, 9351-118 AVE.
PRO CORO CANADA WINSPEAR CENTRE, 9270-102 AVE. Doors at 7:30 p.m.
RAPTORS PAWN SHOP 2ND FLOOR, 10551-82 AVE. With Painted Birds, The IR's and The Shepherds. Doors at 8 p.m.

RUBIN DE TOLEDO YARBIRD SUITE, #11, TOMMY BANKS WAY. Doors at 8 p.m.
STRIKER HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. CD release party.

DJs/Club Nights

CONNECTED FRIDAYS BANK ULTRA LOUNGE, 10765 JASPER AVE. Local house and international guest DJs.
DANCEHALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation LIVEX. Doors at 10 p.m.
DI CAPITAL J TEMPLE, 10030-102 ST. With DJ Drafted, Degree, Celcius, Bass Jam-Key, Dub Affiliates and Space Age. Doors at 9 p.m.
DI DONOVAN NEWCASTLE PUB AND GRILL, 6108-90 AVE.
DI EDDY TONFLASH BUDDY'S PUB, 11725B JASPER AVE.
DI SEXXXY BOOTS BAR, 10242-106 ST.
DI SHAWNIBIS ON THE ROCKS, 11740 JASPER AVE.
FORBIDDEN FRIDAYS EMPIRE BALLROOM (WEM), #767, 8882-170 ST.
FORMULA FRIDAYS LEVEL 2-LOUNGE, 11607 JASPER AVE.
MODUL CLUB HALO LOUNGE, BSMT., 10538 JASPER AVE.

SATURDAY

Live Music

BROTHER VOODOO WUNDERBAR HOFBRÄUHAUS, 8170-107 ST. With Wicked Awesomes, Mists, Hazard Lights and Solipsism. Doors at 9 p.m.
ILL-TEMPERED TROMBONE MORAVIAN CHURCH, #11, 81 AVE. With composer Ken Reed and poet Gerald St. Maur. Doors at 7 p.m.
JAN RANDALL BLUE CHAIR CAFE, 9624-76 AVE. With Jamie Philip. Doors at 5 p.m.
JANE BUNNETT FESTIVAL PLACE, 100 FESTIVAL WAY.

SHERWOOD PARK Doors at 7:30 p.m.
LOOKING EAST BRUXX BAR & GRILL, 10030-102 ST. With September Stone and Face First. Doors at 9 p.m.
MARTIN SEXTON WINSPEAR CENTRE, 9270-102 AVE. Doors at 8 p.m.
SENSES FAIR STARLITE ROOM, 10030-102 ST. With Port Amoral and This is War. Doors at 5 p.m.
WILLIAM CARM QUINTEY YARBIRD SUITE, #11 TOMMY BANKS WAY. Doors at 8 p.m.

DJs/Club Nights

DANCEHALL REGGAE NIGHT 180 DEGREES, 10730-107 AVE. With Generation LIVEX. Doors at 10 p.m.
DI HOT PHILLY RED STAR, 10538 JASPER AVE.
DI SEXXXY BOOTS BAR, 10242-106 ST.
DI SHERI NEWCASTLE PUB AND GRILL, 6108-90 AVE.
MEME SESSIONS BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
OH SNAP! TEMPLE, 10030-102 ST.

SUNDAY

Live Music

CANNIBAL CORPSE STARLITE ROOM, 10030-102 ST. With The Faceless. Doors at 6 p.m.
CANNIBAL CORPSE AFTERPARTY BRUXX BAR & GRILL, 10030-102 ST. With Death Toll Rising. Doors at 10 p.m.
CELTIC MUSIC SESSION DEVANEY'S IRISH PUB, 9013-88 AVE. Hosted by Keri-Lynn Zwicker. Doors at 4 p.m.
FUCKED UP PAWN SHOP 2ND FLOOR, 10551-82 AVE. With 40 Thieves. Doors at 8 p.m.

MARC BEAUDIN DUO BLUE PEAR, 10643-123 ST.
PETRO POLJUN CHATEAU LOUIS, 11727 KINGSWAY AVE. Doors at 5 p.m.
REGGAE SUNDAYS HAVEN SOCIAL CLUB, 15120A STONY PLAIN RD. With Souljah Fish. Doors at 9 p.m.
ROTTEN DAM AND THE BOOGIE PATROL BLUES ON WHYTE, 10329 WHYTE AVE.

DJs/Club Nights

RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.

MONDAY

Live Music

JESSE DEVANEY'S IRISH PUB, 9013-88 AVE.
METAL MONDAYS | IRWID LOUNGE, 10081 JASPER AVE. **UK SUBS DUB TAVERN**, 9307-99 ST. With Captain Fingers, Krony Rookies, Swill City Locals and The Pervs. Doors at 8 p.m.

DJs/Club Nights

DI RUDY ELECTRO BUDDY'S PUB, 11725B JASPER AVE.
ELECTIC NONSENSE BLACK DOG FREEHOUSE, 10425 WHYTE AVE.

TUESDAY

Live Music

AUDREY OCHOA QUARTET YARBIRD SUITE, #11 TOMMY BANKS WAY. Doors at 7:30 p.m.
GORDON LIGHTFOOT JUBILEE AUDITORIUM, 11455-87 AVE. Doors at 8 p.m.
RODNEY DECRO EMPRESS ALE HOUSE, 9912-82 AVE. **WILL BELLICOURT BRUXX BAR & GRILL**, 10030-102 ST. Doors at 9 p.m.

DJs/Club Nights

DI ARROWCHASER BUDDY'S PUB, 11725B JASPER AVE.
DI HOT PHILLY RED STAR, 10538 JASPER AVE.

WEDNESDAY

Live Music

DUFF ROBINSON DEVANEY'S IRISH PUB, 9013-88 AVE.
JAZZ & SHIRAZ WEDNESDAYS RED PIANO CAJUN BISTRO & **DUELING PIANO BAR**, 1638 BOURBON STREET (WEM). Hosted by Dave Babcock and His Jump Trio.
MATT ANDERSEN ARDEN THEATRE, #11, ANNE ST., ST. ALBERT. Doors at 7:30 p.m.

DJs/Club Nights

BEAT PARTY WEDNESDAYS STOLL'S, 201, 10368 WHYTE AVE.
GUEST DJ RED STAR, 10538 JASPER AVE.
RETROACTIVE RADIO BLACK DOG FREEHOUSE, 10425 WHYTE AVE.
WILD STYLE WEDNESDAYS-HIP-HOP BRUXX BAR & GRILL, 10030-102 ST.

ONGOING

Live Music

DERINA HARVEY SHERLOCK HOLMES PUB, 10012-101A AVE., APR 9-10: ROSE & CROWN, #195, 10235-101 ST., APR 14-17
DUELING PIANO SHOWS IVORY CLUB, 7940 CALGARY TR. Dueling piano shows every Thu at 8 p.m., Fri & Sat at 9 p.m.
DUFF ROBINSON ATLANTIC TRAP AND GILL, 7704-104 ST., APR 9-11
DWAYNE ALLEN ROSE & CROWN, #195, 10235-101 ST., APR 9-10: SHERLOCK HOLMES PUB, 10012-101A AVE., APR 14-18

DWAYNE CAMMAN TOUCH OF CLASS GAMING ROOM, 11727 KINGSWAY AVE., APR 10-11 Doors at 8:30 p.m.
GRAHAM LAWRENCE JULIAN'S PIANO BAR, 11727 KING-SWAY AVE., APR 10-11 Doors at 8 p.m.
JIMMY WHIFFEN SHERLOCK HOLMES PUB WEM, APR 9-11
LIZ MANDERVILLE BLUES ON WHYTE, 10329 WHYTE AVE., APR 13-18
LYLE HOBBS SHERLOCK HOLMES PUB, CAPILANO MALL, APR 9-10
MOBASS BLUES ON WHYTE, 10329 WHYTE AVE., APR 10-11
SOUHLAH FYAH ENCORE CLUB, #116 MIDTOWN ST., APR 10-11
TON DIZON SHERLOCK HOLMES PUB WEM, APR 14-18

OPEN STATE

THE PUBS

COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors at 7 p.m.
DUSTER'S PUB, 6402-118 AVE. Doors at 9 p.m.
LB'S PUB, #110, 23 AKINS DR., ST. ALBERT. Doors at 9 p.m.

FRIDAY

COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors at 9 p.m.

SATURDAY

BLUES ON WHYTE, 10329 WHYTE AVE. Doors at 4 p.m.
CARROT ARTS COFFEE HOUSE, 9351-118 AVE. Doors at 7 p.m.
COAST TO COAST PUB AND GRILL, 552 CALGARY TR. Doors at 9 p.m.
CROWN PUB, 10709-109 ST. Doors at 1:30 p.m.
LB'S PUB, #110, 23 AKINS DR., ST. ALBERT. Doors at 4:30 p.m.
MORANGO'S TEK CAFE, 10118-79 ST. Doors at 7 p.m.

SUNDAY

DUSTER'S PUB, 6402-118 AVE.
EDDIE SHORTS, 10713-124 ST. Doors at 5 p.m.
HOOIGANZ PUB, 10704-124 ST. Doors at 7:30 p.m.
HULBERT'S, 7601-115 ST. Doors at 7 p.m.
LOOP LOUNGE, 387 ST. ALBERT RD., ST. ALBERT. Doors at 3 p.m.
NEWCASTLE PUB & GRILL, 6108-90 AVE. Doors at 3 p.m.
O'BRYEN'S IRISH PUB, 10616 WHYTE AVE. Doors at 9 p.m.

MONDAY

IVORY CLUB, 7940 CALGARY TR. Doors at 8 p.m.
ROSE BOWL, 10111-117 ST. Doors at 9 p.m.
WUNDERBAR HOFBRÄUHAUS, 8170-101 ST. Doors at 9:30 p.m.

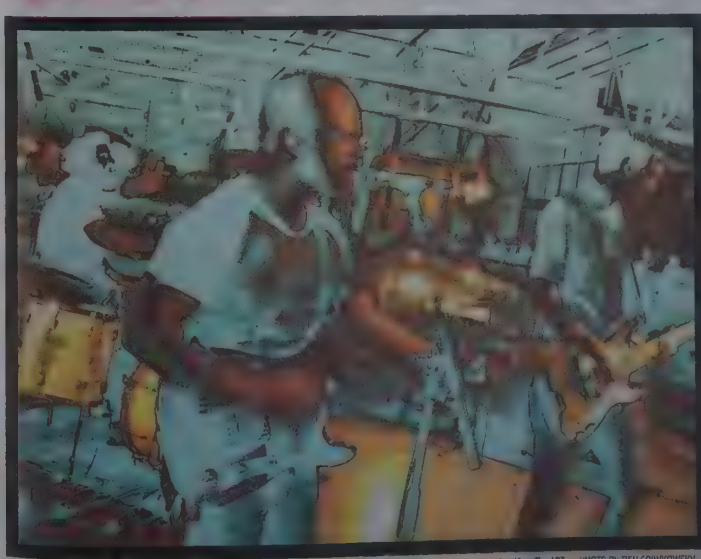
TUESDAY

DRUID, 11606 JASPER AVE. Doors at 9 p.m.
LB'S PUB, #110, 23 AKINS DR., ST. ALBERT. Doors at 9 p.m.
SIDELINER'S PUB, 11018-127 ST. Doors at 8 p.m.
SPORTSMAN'S LOUNGE, 8170-50 ST. Doors at 8 p.m.

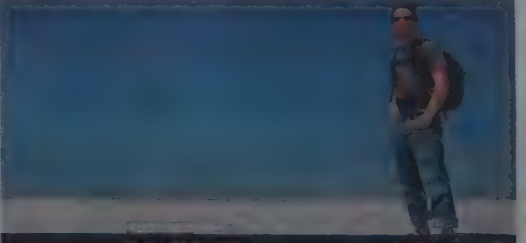
WEDNESDAY

EDDIE SHORTS, 10713-124 ST. Doors at 9 p.m.
HAVEN SOCIAL CLUB, 15202A STONY PLAIN RD. Doors at 7:30 p.m.
HOOIGANZ PUB, 10704-124 ST. Doors at 7:30 p.m.
FIDDLER'S ROOST, 8906-99 ST. Doors at 8 p.m.
PLEASANTVIEW COMMUNITY HALL, 10860-57 AVE. Doors at 7:30 p.m.
SECOND CLIP, 12336-124 ST. Doors at 8 p.m.

SEEN IT LIVE • GREAT GIGS YOU MISSED LAST WEEK



Look Ma! | No Hands rocks The Citadel after the Mayor's Awards on Monday. The band plays what might be their last show ever Apr. 18 at The ARtery. PHOTO BY FISH GRAYKOWSKY



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MOVIE REVIEW • WHAT IF? • BY MICHAEL HINGSTON | 515 words

John F. Kennedy Cheats Death!

HOW WOULD HISTORY BE DIFFERENT IF OSWALD HAD MISSED? *VIRTUAL JFK* PROVIDES THE ANSWERS

VIRTUAL JFK: VIETNAM IF KENNEDY HAD LIVED

Directed by Koji Masutani. Metro Cinema (Zeidler Hall, The Citadel). Fri-Tue, Apr 10-14.

★ ★ ★ ★ ☆

With a title as silly as *Virtual JFK: Vietnam If Kennedy Had Lived*, Koji Masutani's speculative documentary sounds more like a loopy, handwritten diatribe that ought to be stapled to a telephone pole beside those "Edmonton Questions 9/11" posters. In fact, it's a modest, fascinating inquiry into Kennedy's general presidential attitude toward war — and as Masutani shows, JFK was urged into military action on no fewer than six separate occasions between 1961 and 1963, and declined every single time.

From this, Masutani and his talking-head expert, James G. Blight, wonder what would have happened if soldier-happy Lyndon B. Johnson hadn't taken charge after the assassination, and ... well, you can see where it goes from there. It's a one-note conclusion, but the archival footage of JFK's press conferences and phone transcripts leading up to it make the trip more than worthwhile.

In chronological order, here are Kennedy's crises, each of which could have led to something like World War III: the Bay of Pigs fiasco, civil war in Laos, the raising of the Berlin Wall, and the Cuban missile crisis, with the growing destruction in Vietnam gathering ominously like storm clouds in the background the whole time.

As Blight repeats several times, it wasn't that Kennedy was merely presented with the notion of going



He's Alive! He's Alive! | *Virtual JFK* imagines a world where Kennedy remains president and Johnson never takes power. PHOTO SUPPLIED

to war — it's that every single of his top advisers insisted that military action was the only possible solution. To not fight back would be to appear weak to Khrushchev and the Soviets. (These advisers were veterans of an earlier generation of warfare, where the enemy was recognizable and victory clear-cut; Kennedy's recognition of the changing face of diplomacy is one of the reasons he was seen, initially, as a young Ivy League softie.)

Still, six times out of six, Kennedy

stuck to non-military strategies. Even during something like the failed Bay of Pigs invasion, when the U.S. was about to become the target of international ridicule, and a pack of ready Marines was in fact waiting to swoop in from mere miles off the Cuban coast, Kennedy saw how easily the stakes could be raised to a nuclear level, and he held off.

These case studies are fascinating — admittedly, I'm not enough of a Kennedy expert to assess the minu-

tiae of some of Masutani's case — but for my money, the best part of *Virtual JFK* is the extensive footage of Kennedy's press conferences. While Masutani is clearly implying parallels between JFK and Obama, the latter is sorely outmatched here. After all, these were some of the tensest weeks in the entire 20th century, and there's Kennedy, a bucket of charm, calmly explaining his actions in a way that's intelligent and easily understandable, but which also manag-

es to seem completely unrehearsed. It's gorgeous, inspiring stuff.

And somehow, amidst it all, Kennedy's press conferences always involve the room exploding with laughter. He makes time to expertly skewer his critics in the Senate, and breaks the tension following the Cuban missile crisis by cracking a joke about spending Christmas in Florida, just 90 miles north of the nuclear hotspot. Cool as a fucking cucumber.

DVD DICTATOR • THE MOVIES YOU MUST BUY THIS TUESDAY

FORMER NAZI PRISON GUARD!

The Reader

CAST | Kate Winslet, Ralph Fiennes, David Kross, Bruno Ganz

In a classic case of the Academy handing an Oscar to the right actor for the wrong role, Kate Winslet — who's delivered award-worthy performances in *Heavenly Creatures*, *Eternal Sunshine of the Spotless Mind*, *Iris*, *Titanic*, *Revolutionary Road*, and more — won Best Actress for her work in this melodrama about a woman in 1950s Berlin harbouring some terrible (and pretty easily guessed) secrets. This travesty never would have happened if they'd put *The Dictator* in charge of the year-end movie prizes, that's for sure!

NAZI UNIFORMS!

The Spirit

CAST | Gabriel Macht, Samuel L. Jackson, Scarlett Johansson, Eva Mendes, Jaime King

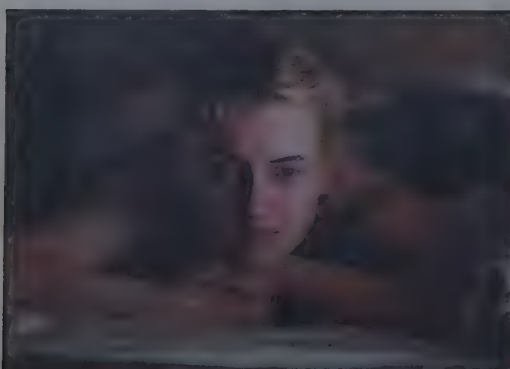
Okay, maybe *The Dictator* was a little hard on *The Reader*, which for all its faults, is at least made with some semblance of discipline and craft. Not so *The Spirit*, Frank Miller's godawful screen adaptation of Will Eisner's influential comics series, which not even the presence of enough voluptuous starlets to fill eight months' worth of *Maxim* did much to redeem. But if you ever wanted to see Samuel L. Jackson deliver a surreal monologue about eggs while wearing a Nazi uniform, here's your chance.

NOT A NAZI, BUT A FAMOUS DICTATOR!

House of Saddam

CAST | Yigal Naor, Shohreh Aghdashloo, Philip Arditti, Mounir Margoum

This HBO/BBC miniseries got more attention in Britain than in the U.S. (Much like *Generation Kill*, HBO's other recent series about recent Iraq history, it got a lot of respectful reviews but not a lot of water-cooler buzz.) But it's worth taking a look at on DVD — in just four hours, it takes you from then-deputy president Saddam's *Godfather*-like consolidation of power in 1979 to his 2006 conviction for crimes against humanity. Yigal Naor makes a powerfully convincing Saddam — and no, he's not the *Big Lebowski* guy.



Nose in A Book, Butt in The Air | Kate Winslet turns on a little Mrs. Robinson-style sex appeal as an older woman who seduces a much younger man in the Oscar-winning *The Reader*. PHOTO COURTESY OF THE WEINSTEIN COMPANY

MOVIE REVIEW • NEO-NEOREALISM • BY PAUL MATWYCHUK / 158 words

Have You Seen My Dog?

MICHELLE WILLIAMS LOSES HER PET, HER CAR, AND HER PLACE IN THE WORLD IN THE STUNNING WENDY AND LUCY

WENDY AND LUCY

Directed by Kelly Reichardt. Starring Michelle Williams, Wally Dalton, Will Patton, Will Oldham. Metro Cinema (Zedler Hall, The Citadel). Fri-Tue, Apr 10-14.

★★★★★

Wendy spends most of *Wendy and Lucy* tottering on the very edge of the border that separates merely being broke from dropping out of society. Her car has broken down in a small town somewhere in Oregon (she's driving to Alaska as part of a fuzzy plan to restart her life in a new location); she has about \$500 to her name, not enough for even a cheap motel; and when she gets hauled off to the police station for shoplifting a can of dog food and a couple of pieces of fruit, she returns to the store hours later to find that her dog Lucy has disappeared from where she tied her up. The only person who helps her is an older guy, a security guard at the Walgreen's where her car is parked, who lets her borrow his cellphone to keep in touch with the pound. During their final conversation, he presses a few crumpled bills into her hand. "Don't argue," he says. "Just take it." It looks like there's maybe \$12 in there. That's probably more than he can spare — but gee whiz. It's not much.

Wendy and Lucy is a film about human limitations, about people not quite able to get by or do enough to help the people (and animals) around them. It's the spiritual opposite, then, of something like *Seven Pounds*, and it's to director/co-writer Kelly Reichardt's credit that the film never



The Other Side Of The Fence | Michelle Williams prepares to say goodbye to her former life in *Wendy and Lucy*. PHOTO COURTESY OF MONGREL MEDIA

seems as if she's imposing some kind of pessimistic worldview upon the material. It's one of the most in-the-moment films of the year; we get no backstory for Wendy, no indication of what inspired this car trip, no information about her education level, her sexuality, her cultural tastes. We simply watch as Wendy deals, step by step, with her situation and make our conclusions about her character that way, as she sneaks sinkbaths in the women's room of a nearby gas station or yells ineffectually at the teen-aged prick at the supermarket who got her arrested or spends a chunk of her precious savings to put up some "lost dog" posters around the neighbourhood. She even scatters her clothes in a few key locations — clothes she surely can't afford to lose

— in the hope that Lucy will be lured back by the scent.

At a certain point in the film, Wendy even winds up sleeping under a blanket in the forest, and when a crazy man discovers her there, Reichardt keeps her camera tight on Wendy's frozen, terrified eyes as the man delivers an incomprehensible, angry rant and she tries to figure out if he'll finish it off by killing her or merely raping her. There are great actors who always seem aware that an audience is watching them (Al Pacino, Meryl Streep, Kevin Spacey), and then there are actors who barely seem to realize there's even a camera pointed at them — Michelle Williams gives one of the second category of performances with her work here as Wendy. With her hair dark and cut

short, wearing a cheap blue hoodie, brown shorts, and a mysterious, dirty-looking bandage on one ankle, she's definitely deglamourised herself, but not in a way that calls the least bit of attention to itself. She merely looks ordinary — a young woman with enough spunk to set out on her own to look for work in Alaska, but naïve and desperate enough to make the trip in an ill-equipped car and maybe one-fourth the proper budget.

Williams' performance is free of histrionics, or appeals for pity from the audience, or seemingly any fancy tricks or affectations whatsoever, and yet the final 10 minutes of the film, in which Wendy confronts the hopelessness of her situation, are as devastating as anything I've seen in

a film this year. Just looking at the image at the top of this review, of Williams looking through the fence, on the verge of becoming a different type of person than she was just four days ago, makes my eyes fill up with tears.

Of all the great films that came out in 2008, *Wendy and Lucy* may be the simplest. It's so simple, in fact — barely 80 minutes long — that it almost seems like anyone could have made it, like there's no trick to it at all. And yet in practice, hardly anybody does. What's Reichardt's secret? Does she even know? Or does she simply do what Wendy does: deposit herself in a strange location and start exploring, hoping she'll find what she wants before her money runs out?

JON AND WENDY AND LUCY

Wendy and Lucy was released in December of 2008 — right about the time when the public's awareness of the full, terrifying extent of the American economic crisis was sinking in. The small, unassuming film could not have been more out of step with Hollywood — or more in touch with national anxieties.

"I think we hit the zeitgeist about as well as we could have hoped," says **Jon Raymond**, the Oregon novelist who co-wrote the script of *Wendy and Lucy* with director Kelly Reichardt, based on his short story "Train Choir." "If people are like me, money is one of the only two thoughts they ever have. It's odd to me that more movies don't talk about it. I guess money does come up in sort of weird, fantastical ways — in bank heists and things like that. But rarely does it appear in the quotidian way it does (in *Wendy and Lucy*)."

Wendy and Lucy is Raymond's second collaboration with Reichardt — he also co-wrote her acclaimed 2006 drama *Old Joy*, which was also based on one of his stories. ("Old Joy" and "Train Choir" both appear

in his story collection *Livability*, which was published in January.) They met through a mutual friend, director Todd Haynes, and began working together when Reichardt, who had liked Raymond's novel *The Half-Life* and mentioned she was looking for material that could be adapted into a film. He gave her "Old Joy" to read, not thinking there was anything very cinematic in its story of two estranged friends on a hiking trip, but Reichardt saw possibilities in it. Plus, it had a small cast of characters, a manageable number of locations, and she could put her dog Lucy into the movie as well. (A star was born: the dog would go on to share top billing in *Wendy and Lucy* two years later.)

Raymond admits that at 50 pages, the *Old Joy* script didn't look much like a conventional script. And even *Wendy and Lucy*, despite having a stronger plot device at its centre, courageously spends much of its time lingering on seemingly tedious, undramatic activities. "All the courage there is on the part of Kelly," Raymond says. "This kind of storytelling is pretty easy to do in short story form, but

it's so rare to see someone gear up the whole apparatus of a film and do something that's so patient and so attentive to character."

It's a world Raymond knows very well — the Walgreen's where much of *Wendy and Lucy* takes place is just two blocks away from his house. And he's just a short drive away from the trainyard where **[SPOILER ALERT!]** the film reaches its heartbreaking conclusion. "I don't know for sure what happens to Wendy after that scene," he says. "My sense is that it's probably a 50/50 chance that she makes it to Alaska. And I'd guess there's about a 20 per cent chance of something truly horrible happening to her on her train ride out of there."

The odds of Raymond and Reichardt working together a third time, on the other hand, are pretty solid: he's written a new screenplay that she's currently in the process of casting. "I always tell her, 'I hope you don't start reading more books,'" Raymond says. "I think as long as I can keep her from reading any other writers, I'll be okay."

PAUL MATWYCHUK

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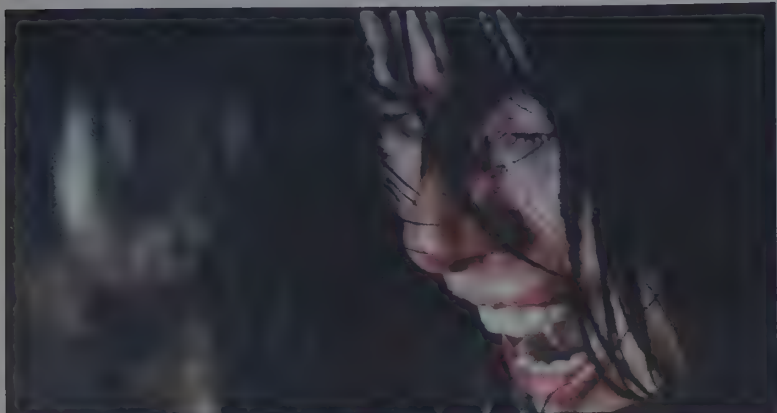
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The Movie The Tories Better Not Find Out About



Martyr in The Making? | Mylène Jampanoi is a bloody angel of vengeance in Pascal Laugier's *Martyrs*. PHOTO COURTESY OF SEVILLE PICTURES



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MARTYRS

Directed by Pascal Laugier. Starring Morjana Alaoui and Mylène Jampanoi. Now on DVD.

★★★★★

I haven't watched a super-intense horror movie in quite a while, and seeing as I had a death in the fam-

ily a little over a week ago, perhaps *Martyrs* was not the best film with which to dive back into the pool.

It begins with a happy French family sitting down to a perfect breakfast in their sunny cottage — only to have a crazed young woman barge through the front door and massacre them all with a shotgun. And believe me, that's the least of the shocks that writer/director Pascal Laugier has in store for you. Truly, I watched this movie with my mouth agape for at least two thirds of its running time, and I hesitate to say much about what happens in it for fear of ruining the experience for anyone foolishly enough to take my advice and watch it.

I first heard of the title a few months ago on an episode of *Mondo Movie*, an excellent British podcast devoted to offbeat and extreme genre cinema, and hosts Ben Howard and Dan Auty — both of them hardened horror buffs — were rendered as speechless as I now find myself. I knew I had to check it out. It's not quite as grueling as *Inside* (for me, still the most intense of the new wave of French horror/torture movies), but it's definitely not for sensitive viewers, and marks Laugier as

perhaps the most promising horror director to come along since David Cronenberg.

Without discussing any particulars, I can tell you that *Martyrs* has a few things working in its favour. First, the plot takes at least three hairpin turns (I wouldn't call them twists), each one more surprising than the last, each one expanding the world of the film and the meaning of what we've already seen in genuinely provocative ways. To tell the truth, I wish I hadn't even mentioned the massacre at the top of the film, since that little bloodbath comes right out of the blue as well.

Second, Laugier pulls off three unforgettable images of ... well, let's just call them "female bodies in extreme distress." The mildest of the three is the opening shot of a young girl clad only in her underwear, her face beaten and bloody, running frantically away from what appears to be an abandoned factory building. (The scene seems intended as a homage to the opening of *Kiss Me Deadly*, and the film builds to an equally apocalyptic ending.) The next two are even more astonishing; one involves an actress whose physical condition is its own special effect, while the final and most daring image involves a horrifying but virtuous makeup job.

Third, *Martyrs*' brutal concluding section — easily the hardest part of the film to watch — finds a way out of the can-you-top-this cul-de-sac of most extreme horror films by taking the story in a completely unexpected religious direction. The *Mondo Movie* guys likened the film to Dreyer's *The Passion of Joan of Arc*, which I know sounds ridiculous, but it's actually a useful comparison. Not that many critics are buying it — the film just started playing theatres in England and the critics at the *Guardian* and the *Independent* both dismissed it with briefly, unusually contemptuous one-paragraph reviews.

We'll see if it's received any differently here in Canada, where it just came out on DVD — the film is a Canada/France co-production and was shot, amazingly enough, in ultra-Catholic Quebec. My big fear is that the Tories will find out Canada helped finance this film, which is definitely out of step with mainstream tastes, and use it as one more wedge in their ongoing battle to cut off arts and culture funding. We've seen this thing happen before, some 30 years ago, when *Saturday Night* magazine turned a little Canadian horror movie called *They Came From Within*, partly funded by the National Film Board, into a cause célèbre. The director of that film? David Cronenberg.

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Foreign Film Buffs: Have We Got Noose For You



FREEDOM OF CHOICE: G.H. LEWMER
NAGISA OSHIMA IS A LARGELY FORGOTTEN AUTEUR; DEATH BY HANGING SHOWS WHY HE SHOULD BE REMEMBERED

The tragedy of world film today is that few masters from the golden age of international cinema are actively involved in premiering new works in 2009. For every extraordinary success story — such as the

latest film from the 100-year-old (!) Portuguese director Manoel de Oliveira premiering at the 2009 Berlin Film Festival — there are far too many forgotten artists who have been silenced, no longer able to climb the insurmountable obstacles that always face committed and challenging creators.

The saga of Japanese auteur Nagisa Oshima is typical of the neglect that has greeted the sacred elders since the hostile takeover of cinema by corporate interests during the 1980s. In the 1960s and 1970s, Oshima was renowned throughout the world for uncompromising masterpieces (*Diary of a Shinjuku Thief*, *In the Realm of the Senses*, *Cruel Story of Youth*) whose content and esthetics actively

attacked the capitalist status quo. But in 2009, Oshima's films are almost completely forgotten: the majority of them not even available on video, as young cinephiles sadly devote their time to amateurish bumblecore na-

WATCH DEATH BY HANGING ONLINE AT
WWW.YOUTUBE.COM.

vel-gazing.

Oshima's 1968 film *Death by Hanging* tells the story of a Korean-born man known only as "R," who has been found guilty of rape and murder and is sentenced to be hanged. The film's opening 10 minutes are a jaw-dropping, fast-paced

how-to history of hanging in Japan that wouldn't look out of place if it were mischievously edited into an episode of *CSI*. After this memorable introduction the hanging of "R" occurs as scheduled, except for one noticeable glitch: "R" survives, but loses his memory, and so a new soul. (At least, that's what the church's logic concludes.) The remainder of the film is devoted to the efforts of the state, police and church to convince the new "R" that he did indeed commit the old "R's" crimes so that he will volunteer to be hanged once again — even though he has no memory of them.

You wouldn't expect an examination on the nature of identity and punishment by the state to be

laugh-out-loud funny, but with Oshima, anything is possible. *Death by Hanging* is a masterpiece of esthetic daring (watch Oshima experiment madly with overlapping sound and onscreen text) and historical re-evaluation (especially Korea's treatment at the hands of the Japanese, a recurring theme in Oshima, much to the embarrassment of the Japanese elite). Most importantly it confronts the viewer with uncomfortable truths that will haunt your dreams — exactly what great art is supposed to achieve.

Kudos to the enlightened soul who posted this film online; here's hoping this is the beginning of a flood of similarly forgotten cinematic masterpieces.

MOVIE GUIDE • WHAT'S PLAYING IN THE THEATRES



Darth Mall | Seth Rogen does the Blair thing in *Observe and Report*. PHOTO COURTESY OF WARNER BROS. PICTURES

OPENING THIS WEEK

DRAGONBALL: EVOLUTION

Justin Chatwin, Chow Yun-Fat, Emmy Rossum, and James Marsters star in *Final Destination* director James Wong's live-action version of the popular anime series about a young warrior competing with a vengeful king to assemble a set of seven magical orbs.

DRAWING OUT THE DEMONS: A FILM ABOUT ATTILA RICHARD LUKACS

Director David Vaisbord's 2004 documentary about the notorious Canadian artist and the midlife crisis he experienced while attempting to make his mark on the New York art scene. *Metro Cinema: Wed, Apr 15 (8pm)*

HANNAH MONTANA: THE MOVIE

Miley Cyrus, Billy Ray Cyrus, Emily Osment, and Jason Earles star in *Town and Country* director Peter Chelsom's adaptation of the tween TV show, in which the chart-topping pop star takes a trip to her Tennessee home town in order to reconnect with real life.

OBSERVE AND REPORT

Seth Rogen, Ray Liotta, Michael Peña, and Anna Faris star in *The Foot Fist Way* director Jody Hill's deranged comedy about a bipolar mall cop who becomes obsessed with capturing the elusive serial flasher who's been

terrorizing the parking lot.

VIRTUAL JFK: VIETNAM IF KENNEDY HAD LIVED

Writer/director Koji Masutani's exercise in "virtual history," which uses newly unearthed documents, video footage, and recordings to explore what the shape of U.S. foreign policy might have been if Kennedy, instead of being assassinated, had been elected to a second term in 1964. *Metro Cinema: Apr 10-14 (Sat, Mon @ 7pm; Fri, Sun, Tue @ 9pm)*

WENDY AND LUCY

Michelle Williams, Wally Dalton, Will Patton, and Will Oldham star in *Old Joy* director Kelly Reichardt's heartbreaking drama about a young woman who falls through the social safety net when her car breaks down and her dog goes missing halfway through a road trip to Alaska. *Metro Cinema: Apr 10-14 (Fri, Sun, Tue @ 7pm; Sat, Mon @ 9pm)*

ALSO PLAYING

ADVENTURELAND

Greg Mottola's comedy-drama about a young man who gets a summer job working the game booths at a down-market Pittsburgh amusement park doesn't just nail its 1987 setting; it gets every detail of youthful ennui and awkward romance right as well.

★★★★★

CHE: PART ONE

Steven Soderbergh's massive bio of revolutionary icon Ernesto "Che" Guevara is staggeringly ambitious and intelligent, but perhaps a little too emotionally remote for its own good. But perhaps he's just waiting for the end of Part Two to deliver the payoff.

★★★★☆

DUPLICITY

Julia Roberts and Clive Owen are corporate spies and wary lovers in this breezy, sophisticated, twist-on-top-of-a-twist thriller. The hilarious opening credit sequence, with Paul Giamatti wrestling Tom Wilkinson on an airport tarmac, is alone worth the price of admission.

★★★★☆

FAST & FURIOUS

The cast of the original *The Fast and the Furious* returns to the franchise for a victory lap — and sadly, the film is just as routine an exercise.

★★★☆☆

I LOVE YOU, MAN

Damn, that Paul Rudd is one likable sonuvabitch. So is this charming little buddy movie he stars in with Jason Segel. But you might want to save your pennies for *Adventureland* instead.

★★★★☆

MONSTERS VS. ALIENS

This amiable spoof of '50s sci-fi — complete with a blob, an alien invader, and a 50-foot woman — has an expensive look and an even bigger-budgeted voice cast, but the story lacks that extra spark of mad-scientist invention that could have pushed it over the top.

★★★☆☆

SUNSHINE CLEANING

Squabbling sisters start up a crime-scene cleanup business? The premise sounds stifi-ly quirky, but the ace cast — led by Amy Adams, Emily Blunt, and Alan Arkin — keep the proceedings grounded in reality.

★★★★☆



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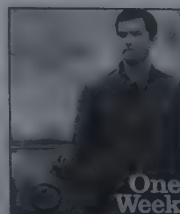
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“ PEDERSON SCREAMS AND JUMPS WITH THE INFINITE STORES OF ENERGY THAT SEEM TO DRY UP ONCE PUBERTY KICKS IN.

THEATRE REVIEW • LUPINE FANTASIES • BY MICHAEL HINGSTON | 684 words

Pederson And The Wolf

AN IMAGINATIVE BOY ESCAPES HIS DRUNKEN FATHER — BUT ONLY TEMPORARILY — IN EXTINCTION SONG

EXTINCTION SONG

Written and directed by Ron Jenkins. Starring Ron Pederson. Rice Theatre, The Citadel. To Apr 19. Tickets available through the Citadel box office (425-1820).

★★★★☆

The Citadel's Rice Theatre may be hosting its world premiere, but *Extinction Song*, Ron Jenkins's touching story of a boy convinced he was raised by wolves, has been kicking around the Edmonton theatre scene for a full decade. Still, coming out of last Thursday's opening night performance, I kept thinking about two recent events that contain strong echoes of Jenkins's script, and which give the show a surprising topicality.

First is the story of a man in Calgary, who early last week allegedly left his toddler in their car in below-zero weather while he went off gambling. The child wasn't discovered for six hours because a series of blankets were draped over the windows — possibly to keep him warm, possibly to obscure him from sight. Second is the just-released trailer for Spike Jonze's hotly anticipated film adaptation of the children's book *Where the Wild Things Are*, which tells the story of a rambunctious boy who abandons his family to rule a kingdom of giant furry creatures.

If those two examples sound miles apart — one cute, one horrifying; one the stuff of dreams, one of nightmares — then it's a testament to the pinballing fluidity of Jenkins's script, as well as Ron Pederson's remarkable performance as James, that the show is able to wander between these two

extremes as well as it does James's rambling but lucid monologue (which he delivers from his bedroom clad in pyjamas) touches on a lot of things that occupy a seven-year-old's thoughts, and with an alcoholic father and unfulfilling school life, perhaps dreaming up a talking wolf best friend named Byzantine isn't so strange after all.

The glue holding the disparate pieces of James's life together, as you can probably infer, is his wild, abundant imagination. He can't understand how he's so different from his grumpy parents (whom he calls "Mountie Man" and "Stepwoman"), so he conjures up a completely different backstory: his real parents, he figures, died at the bottom of an icy river, and baby James would have too if not for the intervention of the wolves, who licked and nursed him back to health and raised him as one of their own.

But his two worlds come crashing together when James's principal calls his parents in a fit of rage, demanding that James stop howling in class and trying to pass off his lupine fantasies as viable show-and-tell material. Stepwoman tells him it's time to accept that he is a normal boy with normal parents, and shows him his birth certificate to drive the point home. For James, this is the final proof: they're trying to make him and his wolf family go extinct. His solution? Kill Mountie Man, the evil mastermind behind the whole nefarious plot.

Surrounded by Narda McCarroll's excellent set design, where towering trees help frame the bedroom's walls and everything is proportioned to make him look all the more like a little boy, Pederson absolutely nails the role. He zips along in his story,



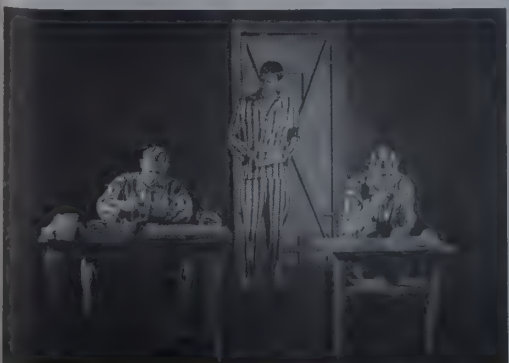
Super Furry Animal | Ron Pederson bounces with wolves in Ron Jenkins's *Extinction Song*. PHOTO COURTESY OF CITADEL THEATRE

screaming and jumping and delighting in every tangent, with the infinite stores of energy that seem to dry up once puberty kicks in. (Pederson's ability to keep up this pace for 90 minutes is a feat in itself.) And he's especially good at the tiny details: the way James claps out the syllables of difficult words as he says them, and the earnestness of lines like "the bow and arrow set Santa

Claus gave me for Christmas last Christmas."

Then there's the flip side of James's character, which is how he ventriloquizes Mountie Man's voice and slurred mannerisms — and here Pederson is as sharp, though the effect becomes far creepier. In fact, *Extinction Song*'s saddest message, literalized during these impressions, is that sons will become their fathers

whether there's a surrogate wolf family involved or not. James's real struggle is thus not with his imagination at all: it's how to escape his father's drunken shadow. But as the heart-wrenching scene where Mountie Man leaves James in the car while he saunters off to get shit-faced one Saturday afternoon shows, sometimes there's nothing you can do but wait it out.



Work Will Make Them Free | Fringe Theatre Adventures is generously presenting *The Timekeepers*, by Israel's Ocean of Sugar theatre company, free of charge at the Arts Barns. PHOTO COURTESY OF FRINGE THEATRE ADVENTURES

ARTS NEWS • NOTABLE HAPPENINGS FROM THE STAGE TO THE BOOKSTORE

TICK TACK TICK TOCK!

Who Watches The Watchmen?

The people at Fringe Theatre Adventures really, really want Edmontonians to experience the Ocean of Sugar's production of *The Timekeepers* (Arts Barns Apr 14-19). Dan Clancy's play about a Jewish concentration camp inmate who helps a gay fellow prisoner stay alive by teaching him how to repair watches. Not only have they imported the show (a 2006 Fringe hit) for an exclusive Canadian engagement, but they're also commemorating Holocaust Remembrance Day by presenting the show free of charge. But even with a free show, you should still book your seats in advance by calling 409-1910.

HIP HIP HOORAY!

SEE For Victory!

A new, very heavy piece of hardware is holding down the papers on the publisher's desk this morning: we're proud to say *SEE* won the award for "sustained support of the arts" Monday night at the Mayor's Celebration for the Arts. (Those brainiacs at CIBC out-classed us, however — they took the prize for "innovative" support of the arts.) Other winners included: Street Fest's Shelley Switzer (for innovative artistic direction); artist Kristy Trinier (emerging artist); and theatre director, educator, and musical buff Tim Ryan (lifetime achievement award). Congratulations! *SEE* promises to keep supporting you all!

KA-CHING!

The Money Tap Turns On!

Delightful confluence! Last Monday found all levels of government feeling unusually generous towards arts and culture. \$100 million in federal funds will be spent on festivals across Canada over the next two years. (That "boingggggg!" noise you heard was the Edmonton Fringe pricking up its ears.) Meanwhile, the Varcona Theatre — Edmonton's prime spot for whimsical comedy and world-champion improv — will be getting \$2 million from the City of Edmonton, contingent on a matching provincial grant, to make some much-needed building improvements. At last Arts News can enjoy its Belke in comfort!

DANCE PREVIEW • DIPTYCH • BY JESSICA EARLE 1562 words

Diasporama Goes "From Day To Night"

PIERRE-PAUL SAVOIE SAYS HIS COMPANY'S LATEST PRODUCTION IS EVEN GREATER THAN THE SUM OF ITS PARTS

DIASPORAMA

Choreographed by André Gingras and Luc Dunberry
Performed by PPS Danse. Presented by Bryan Webb Dance Company. Timms Centre for the Arts (87 Ave & 112 St).
Wed-Thru, Apr 8-9 (8pm). Tickets: \$25, available through TIX on the Square (420-1757/tixonthesquare.ca)

Break the title *Diasporama* into its constituent parts and you get two telling words: *diaspora* (the dispersion of people from their traditional homeland) and *diorama* (slideshow). The themes of exile, heritage, and integration get explored in this dance performance as well, but the title was presumably long enough already.

It's the brainchild of Quebecois dance poet Pierre-Paul Savoie, who is making a comeback after taking a five-year hiatus from performing to serve as president of the Dance Association of Quebec. Self-described as a "polyvalent interpreter," Savoie commissioned the work of four Canadian choreographers working in other parts of the world for the project. Now, at 54 years young, he's showing the fruits of two years of rehearsal.

"It came back to being under some body else's direction," he says. "The concept was to work with Canadian artists living abroad in contact with another circle of influence, but at the same time in some reference with what we are here. It was enriching for me to see the way they start, the way they put it together, and then what they're looking at as a result."

His company, PPS Danse, performs an à la carte selection of the pieces in each city. Here in Edmonton, audiences can catch Luc Dunberry's *Mi Un Ni Deux* (Half One Nor Two), followed by André Gingras' *And the Air Felt Like It Would Burst Into Flames*.

"You go from day to night," says Savoie about the differences between the two performances. "The first one is a lot more poetic and deals with a relation to nature. The second one is irreverent and provocative."

In the first section, Dunberry projects the split existence caused by displacement (not just from one's homeland but from the natural world as well) onto his dancers, Savoie and like-aged Marc Boivin. The two performers represent the polarity between the rational and emotional self.

From his home in Berlin, Dunberry



Top Of The PPS | The choreography in *Diasporama* is electrifying — possibly literally! PHOTO COURTESY OF PPS DANSE

describes the work as a meditative search for harmony. "It finishes with a whole section where the dancers constantly hold a balance between their two bodies," he says. "If one is not there, the other one falls, so they support each other through the movement, being totally out of their own centres, being totally dependent on the other."

Savoie says Gingras' piece, which takes on themes of dreams, rage, and death, is the more intense of the two. There's a generation gap

between him and dance partner Lael Stellick, and he describes the tone as one of youthful frustration laced with humour. "It's not a pretty," he says. "It's more of a social piece about where is the violence in our everyday life."

But despite their differences, both work fit in with PPS Danse's mandate to create multidisciplinary pieces. Dunberry draws heavily on visual art, using video to project images of nature onto the floor and background. Gingras, meanwhile, uses a

lot of text in his work, and has both dancers talk directly to the audience throughout the performance.

Savoie says he feels comfortable with that style, since he considers the people in the seats his artistic partners. "I think the piece is theirs," he says. "And the more a piece is open, the more the audience has to work. It's like poetry... It's an open world. We don't have the same structure [in contemporary dance]. There's a lot more possibility of being active as a spectator."

ONE OF THE BEST FILMS OF THE YEAR

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THEATRE PREVIEW • TEMPEST-TOSSED • BY CLARA LOGINOV 1494 words

Exit, Pursued By Belke

IN HIS NEW COLLECTION OF SHAKESPEARE-THEMED SKETCHES, DAVID BELKE GIVES HIS BARD OBSESSION FREE REIN

EXIT, PURSUED BY BARD

Directed by Troy O'Donnell. Written by David Belke.

Starring Tom Edwards, Rebecca Starr, Matt Alden, Natasha Napoleao. Varscona Theatre (10329-83 Ave), April 9-19.

Tickets available through TIX on the Square (420.175/www.tixonthesquare.com).

Even with a gun to his head, David Belke couldn't choose a favourite Shakespearean character. When asked, he lists Falstaff, Richard III, Rosalind, Dogberry from *Much Ado About Nothing*, Edgar from *King Lear*, and Hamlet's pal Horatio, and he's just getting started. In short, he loves them all. "They all appeal in different ways," he says. "It's this full range of humanity that Shakespeare offers you. It's like asking you who your best friend is."

Fittingly, in his new play *Exit, Pursued by Bard*, Belke has created a Shakespearean playground where all his "best friends" can play. *Exit* is a collection of 19 "short scenes, plays, sketches, and poems inspired or touching on the works of William Shakespeare in some way," Belke says. "Some have very clear, direct

connections with the plays — I've written an epilogue to *The Tempest* and a sequel to *A Midsummer Night's Dream*... but the others, some have a tangential relationship with the plays, some of them are about people dealing with having to put on the plays... some touch on the themes, some touch on characters. It's a very rich territory to explore." And audiences are in good hands — the veteran playwright, whose first hit, way back in 1991, was the Shakespeare/film noir hybrid *The Maltese Bodkin*, is arguably Edmonton's pre-eminent Shakespeare superfan, not to mention one of his biggest popularizers.

Many of the segments were originally written for *The Bard's Best Bits*, Shadow Theatre's annual all-star Shakespeare-themed fundraising cabaret. And while it makes use of material from Shakespeare's whole range of comedies, tragedies, and histories, *Exit* has a largely comic tone. "I guess I can't resist a good punline," says Belke, and Shakespeare has a wealth of punchlines for the offering. "Waking in Autumn," for instance, is set in the aftermath of *A Midsummer Night's Dream*. "What happens to the guy who's still under the magic spell?" Belke found himself wondering. "Is that the

basis for building a relationship?" And look for a scene that addresses another of the playwright's ponderings: why certain plays are favoured and others are constantly ignored. Belke lets the latter speak, making them characters who get a rare chance to voice their frustrations.

Among Belke's play-within-a-play pieces (a rather Shakespearean tactic in itself) is "That Darn Stage Direction," in which a young designer deals with the quandary of staging the death of Antigonus in *A Winter's Tale*, in which Shakespeare writes, bafflingly, that he should "exit, pursued by a bear." The dilemma is undoubtedly one Belke can relate to — he started in theatre as a stage designer himself.

But overall, Belke finds the production much more fun than daunting. "One of the legacies [Shakespeare] has left us with," he says, "is taking the works of others and playing with [them]. In some small way, I'm doing that as well, putting my own spin on Shakespeare's ideas and plays." And since Shakespeare is very much alive in our culture and in our world today, Belke says we "might as well make it a conversation."

And you can be sure the conversation will end in a punline.



CROSSTALK • VISUAL ARTS (15/17 words)

Photographic Memories



ART BOX MANDY ESPEZEL & JILL STANTON
THE AGA CRAMS A GALLERY
FULL — MAYBE TOO FULL — OF
19TH-CENTURY JAPANESE
SNAPSHOTS IN KOSHASHIN

This week brings Jill and Mandy back to Ye Olde AGA for a megadose of historical Japanese photography, fresh from the second half of the 19th century (and the impressive private collection of Edmontonian Arlene Hall).

Jill: The first impression you get when you walk into this gallery is "Wow ... there are a whole lot of photographs in here." And if I were standing next to you, I'd say, "You're right — more than 250, in fact." It's a lot to take in on just one visit.

Mandy: So very many photographs. And they all have that very specific hand-tinted look and colour quality. *Koshashin* is the title of this exhibition, which the AGA summary tells me translates as "period photographs." Which really is what this show is. It's a very beautiful and educational display of a time and place that most of us will not have experienced before.

Jill: Absolutely. There's a good mix of portraiture and landscape photography that really epitomizes 19th-century Japanese culture, at least to our western eyes. However, the exhibition notes that these images were in fact mostly staged, particu-

larly the portrait-based photographs. I thought it was interesting and humorous that in order to create these narrative scenes, which seem so spontaneous and humble (especially the portraits of the working class in their environments), the limitations of the camera equipment mean the subjects had to freeze their poses for anywhere from 30 seconds to two minutes.

Mandy: Also, many of the photographers hired female prostitutes to portray domestic situations of "everyday" life that would have been completely unrelated to those women's actual experiences. For a medium that seems like the epitome of unimpeachable, documentary-like historical realism, there's a huge element of performance and artifice in these images. I appreciate that this show makes a point of acknowledging that kind of ridiculous element.

Jill: Exactly. The exhibit does a pretty good job of giving you interesting, strategically placed information about the photographs, so that you can digest them in groups as you make your way through the gallery. Otherwise, I think the show would have been completely overwhelming — you wouldn't even be able to really look at all the photos singularly. But the AGA has divided them up in such a way that you can give most of them your attention.

Mandy: That layout is most definitely significant to the overall effect. Even so, I was incapable of appreciating each photo. In a way, it's a similar experience to Attila Richard Lukacs' *Polaroids* exhibition on the other end of the gallery — it can really be daunting to approach a full wall coated with all these individual

images. Some of them catch your attention and hold your interest, but others barely register. Maybe this is the kind of show that demands multiple visits.

Jill: Yes, yes. Though I'm not sure how you'd fix that effect without some serious editing. I know it's impressive to collect more than 250 photographs of this nature and squish them all into the gallery space, but it wound up hindering our ability to really look at them. I came to the gallery with the explicit purpose of looking at them with the intention of writing about this show, however, upon realizing just how many photographs there were, the task grows to hours and hours of your time. Some judicious editing would have made it much easier for me to pick out favourites.

Mandy: My favourite aspect of the show was, absurdly, not even about the work, but more about an element of presentation. Those rotating frames for displaying double-mounted images killed me. Also, the signage that instructs you to push gently. I kind of couldn't handle how endearing that was. Plus, they added an interactive element, which keeps things from becoming too dry, if you know what I mean.

Jill: I do know what you mean! But although I liked those funny rotating frames, I was kind of confused about the relationships between the photos they grouped together.

Mandy: I think the photos themselves were attached — the rotating frames were a necessary innovation. From the future

Koshashin will be on exhibit at the Art Gallery of Alberta



Tattoo You! This hand-coloured photograph, "Groom," is attributed to Adolfo Farsan. PHOTO COURTESY OF AGA

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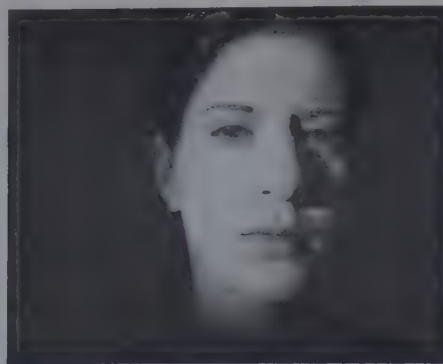
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HIGHLIGHT • NOH MEANS NOH



Say Yes To Noh | Kristy Triner dissects (and trisects!) the medieval Japanese theatre style in *Otherworld*. PHOTO COURTESY OF ART GALLERY OF ALBERTA

Otherworld • To June 7 • Art Gallery of Alberta

What part of Noh don't you understand? This innovative exhibit by local artist (and Mayor's Celebration of the Arts medal-winner!) Kristy Triner gives you three chances to figure it out — she's taken a traditional Japanese theatre piece and adapted it into new audio, video, and text versions, with the aim of exploring how cultural artifacts shift meaning as new generations acquire them.

EXHIBITS

BEGINNINGS LOFT GALLERY, 390 BROADWING BLVD., SHERWOOD PARK, TO APR 25 Works by various artists for show and sale. Info: 444-4443.

CAR CULTURE RED GALLERY, 9621 WHYTE AVE., TO APR 30 Oil paintings by Christ Bergstrom on Edmonton's car culture landscape. Info: www.93gallery.ca.

CATAclysmic RESCUE MISSION HAR-

COURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST., TO APR 25 Site-specific felt, foam, and adhesive vinyl installations by Liz Miller. Info: www.harcourthouse.ab.ca.

DESIGN PLAYS WELL WITH

OTHERS FAB GALLERY, 1-FINE ARTS BUILDING, U OF A CAMPUS, TO APR 11 U of A Bachelor of Design grad show. Info: www.designplaywell.com.

HIROSHIGE ANDO: THE 53 STATIONS OF

THE TOKAIDO ROAD ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO JUN 7 Series of woodblock prints from 1833-1834 by the master printmaker. Info: www.artgalleryofalberta.com.

INTENTIONS: MESSAGE & MEDIUM IN FIBRE ART

ALBERTA CRAFT COUNCIL, 10106-106 ST., TO APR 18 Works by Mary Sullivan-Holdegraber, Margie Davidson and Matt Gould. Info: www.albertacraft.ab.ca.

KOSHASHIRI: THE HALL COLLECTION OF 19TH

CENTURY PHOTOGRAPHS OF JAPAN ART GALLERY OF

ALBERTA, #100 10230 JASPER AVE., TO JUN 7 One of the world's largest collections of early Japanese photography. With more than 230 rare photographs from 1860-1899. Info: www.artgalleryofalberta.com.

LEAVING OLYMPIA: UNVEILING THE IDEALIZED NUDE

ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO MAY 18 Featuring works ranging from Auguste Rodin's *L'Age d'Airain* to Evan Penny's *Camille*. Info: www.artgalleryofalberta.com.

LIFELINES JEFF ALLEN GALLERY, 10831 UNIVERSITY AVE., TO APR 30 Fibre art works by Dawna Dey

Harish, Cathy Tomm and Sharon Willis Rubulak. Info: 433-5807.

NEW WORK ALLEN GRAY

CONTINUING CARE CENTRE, 5005-28 AVE., TO APR 29 Works by Martin Garber-Consad.

OTHERWORLD ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO JUN 7 Kristy Triner

adapts a medieval Japanese Noh theatre play into three separate mediums (audio, video, and text). Info: www.artgalleryofalberta.com.

POLAROIDS ART GALLERY OF ALBERTA, #100 10230 JASPER

AVE., TO MAY 18 Featuring over 3,000 Polaroid photographs taken by painter Attila Richard Lukacs addressing questions of power, masculinity and desire with images of nudity and sexual activity. Content may disturb some viewers. Info: www.artgalleryofalberta.com.

HOT PICK

ARTS

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RECENT WORKS STEPPES GALLERY, 1259-91 ST., TO MAY 5

Etchings by Oksana Movich.

SENSE SUBLIME ART GALLERY OF ALBERTA, #100 10230 JASPER AVE., TO MAY 18 19th-century landscapes from the AGA collection. Info: www.artgalleryofalberta.com.

W.H. WEBB WEST END GALLERY, 12308 JASPER AVE., TO APR 9 New high-definition realistic landscapes. Info: 488-4692.

THE WAITING ROOM HARCOURT HOUSE GALLERY, 3RD FLOOR, 10215-112 ST., TO APR 25 Works focusing on the theme of duration by Maya Jarvis, Connor McHally, Heather Noel, Aryn Hoekstra and Malorie Urbanowitch. Info: www.harcourthouse.ab.ca.

A WAY INTO PLACE PROFILES PUBLIC ART GALLERY, 19 PERRON ST., ST. ALBERT, TO APR 12 Landscape paintings by Verne Busby, Cindy Delpart, Judith Martin, and Bruce Thompson. Info: 460-4310.

DANCE

DIASPORAMA TIMMS CENTRE FOR THE ARTS, 87 AVE. & 112 ST., TO APR 9 Pierre Paul Savoie presents two dances by André Gingras and Luc Dunberry. Doors at 8 p.m. Info: www.bwd.ca/457-3282.

DIVINE PERFORMING ARTS JUBILEE AUDITORIUM, 7145-87 AVE., APR 15-16 And evoking of classical dance and music inspired by Chinese myths and legends. Info: www.jubileeauditorium.com.

SINFULLY SWEET BURLESQUE TROUPE STARLITE ROOM, 10030-102 ST., APR 17 With guests. Doors 10 p.m.

THEATRE

DEATHTRAP WALTERDALE PLAYHOUSE, 10322-83 AVE., TO APR 11 In Ibsen's twisty tale of murder and deceit. Tickets: TIX on the Square. Info: www.walterdaleplayhouse.com.

EXIT, PURSUED BY BARD VARCONA THEATRE, 10329-83 AVE., APR 9-19 Troy O'Donnell directs Matt Alden, Tom Edwards, Natcha Napaleon and Rebecca Starr in David Belloc's collection of comedic short plays, scenes, poems, and playlets inspired by the works of William Shakespeare. Info: www.varconatheatre.com.

EXTINCTION SOS CITADEL THEATRE, 8028-101A AVE., TO APR 19 Ron Jenkins directs Ron Pedersen in this tale of a troubled young man who claims to have been raised by wolves. Tickets to the Citadel box office: 425-1820.

LOVE ACCORDING TO JOHN JUBILEE AUDITORIUM, 7145-87 AVE., TO APR 11 June Hunt's Easter Classic. Info: 437-7780.

THE TIMEKEEPERS WESTBURY THEATRE, ARTS BAHNS, 10390-84 AVE., APR 14-19 Victor Attar, Roy Horowitz, and Omer Eclon star in Dan Clancy's tale about a gay German and a conservative Jewish homophile forced to overcome their differences in a Nazi concentration camp. Tickets: fringe.theatre.ca. Info: www.fringe.theatre.ca.

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COMEDY

ANDREW IWANKY SHOW COMIC STRIP, BOURBON STREET (WEM), APR 14 Doors 8 p.m. Info: www.thecomistrip.ca.

BEN GLEIB COMIC STRIP, BOURBON STREET (WEM), TO APR 12 With Matt Allredine, Dan Brodnick, and Kelly Soloduka. Doors at 8 p.m. Info: www.thecomistrip.ca.

BEST OF EDMONTON COMIC STRIP, BOURBON STREET (WEM). The best of Edmonton's comedy community. Every Tuesday at 8 p.m. Info: www.thecomistrip.ca.

HIT OR MISS MONDAYS COMIC STRIP, BOURBON STREET (WEM). Amateur comedy. Info: www.thecomistrip.ca.

THE LION'S HEAD PUB COMEDY NIGHT LION'S HEAD PUB, 4404 GATEWAY BLVD. Featuring professional and amateur comedians. No cover. Hosted by Lars Callieau every Sun at 9 p.m.

MOSTLY WATER THEATRE O'BRYNE'S IRISH PUB, 10616 WHYTE AVE., APR 15 MWT's first-ever all-music set. Doors at 9 p.m.

SEAN LECOMBER COMIC STRIP, BOURBON STREET (WEM), APR 15 With James Ball and Daryl Mak. Doors at 8 p.m. Info: www.thecomistrip.ca.

STEVEN JULIANO MOORE COMEDY FACTORY, 408-3414 GATEWAY BLVD. APR 9-11 Doors Fri-Thu at 8:30 p.m. Sat at 8 & 10:30 p.m.

IMPROV

CHIMPROV VARCONA THEATRE, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Sat except for last Sat of the month. Doors at 11 p.m. Info: www.rapidfiretheatre.com.

DIE-NASTY VARCONA THEATRE, 10329-83 AVE. An improvised soap opera directed by Dana Andersen. Every Mon at 10 p.m. Info: www.die-nasty.com.

OH SASSANNA VARCONA THEATRE, 10329-83 AVE. Euro-style improv variety show. Last Sat of the month. Doors at 10:30 p.m. Tickets \$10 at the door. Info: www.varconatheatre.com.

PEOPLE IN PANTS IMPROV CARROT COMMUNITY ARTS COFFEEHOUSE, 9251-118 AVE. Weekly improv show first Thu of the month. Doors at 7:30 p.m. \$5 at the door.

THEATRESPORTS VARCONA THEATRE, 10329-83 AVE. Weekly improv show hosted by Rapid Fire Theatre. Every Fri. Doors at 11 p.m. \$10 at the door. Info: www.rapidfiretheatre.com.

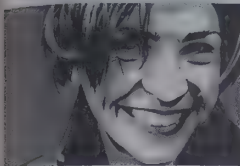
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SEX • BONGS 'N' DONGS (634 words)

Does Maryjane Make A Good Sex Partner?



MY MESSY BEDROOM JOSEY VOGELS
SOME CULTURES REGARD POT AS A POTENT APHRODISIAC, BUT IN NORTH AMERICA, IT HAS A REP AS A BONER-KILLER

Marijuana has been used as an aphrodisiac for thousands of years. The ancient Indian Ayurvedic medicine systems used cannabis to increase libido, produce long-lasting erections, delay ejaculation, facilitate lubrication, and loosen inhibitions.

Some Tantric sex practitioners drink a substance called bhang, a sort of spiced marijuana milkshake to enhance the sexual experience. According to one source, Indian prostitutes eat bhang sherbet to help them feel sexually aroused.

In 19th-century Serbia, female virgins were given mixtures of lamb's fat and cannabis on their wedding night to make sex less painful. Mo-

rocco, Egypt, Lebanon, and other Middle Eastern and Northern African cultures used cannabis for sexual purposes in a potent form known as kif as recently as the early 20th century.

So what exactly is it about weed that turns people on?

Besides the obvious — it heightens your senses, relaxes you, and makes you feel hyper-connected — there are also physiological effects. Along with an increased heart rate, changes in blood flow and respiration, William Novak, author of the 1980 tome *High Culture: Marijuana in the Lives*

dopamine in the brain — thereby causing the "high" — also replicates the effects of a sexily little naturally occurring neurochemical called anandamide.

But pot doesn't always make sex better. For some people, it has the exact opposite effect. Which is helpful if you're a monk. Ascetics and monks have used marijuana to free themselves of sexual desire. Instead of connecting them to their bodies' sexual desires, or other people, it helps them meditate. In the context of a sexual encounter, it can be tough to focus on making your partner

one person in the mood while another user may need to get really high in order to feel that heightened sexual awareness.

Of course, when it comes to pot you can have too much of a good thing. Heavy long-term marijuana use can result in low motivation, including the motivation to have sex. And sometimes, some folks report an increased libido. In one study, men said they achieved bigger, harder erections, and women said they became wetter and were more able to achieve orgasm when stoned — others may report an inability to sustain

function, among other things. Pot prohibitionists like to haul out the "pot will lower your sperm count" argument, though studies on this subject have produced conflicting results.

It is true that the cells of the reproductive system are very high in fat, and thus absorb and hold more THC than most other cells in the body, a factor that has led some researchers to believe pot can lower testosterone levels. Apparently in some cases, male pot smokers have developed man boobs because of localized fatty deposits.

Still, according to Novak, "There have been no epidemiological studies which have shown increased infertility in marijuana-using humans, and studies of overall reproductive rates have found no reduction in reproductive rates in countries where a higher rate of marijuana use is found."

And the National Organization for the Reform of Marijuana Laws (NORML) cites study upon study indicating that reported lower sperm levels return to normal once marijuana consumption ceases.

So put that in your pipe and smoke it.

POT DOESN'T ALWAYS MAKE SEX BETTER. FOR SOME PEOPLE, IT HAS THE EXACT OPPOSITE EFFECT. ASCETICS AND MONKS HAVE USED MARIJUANA TO FREE THEMSELVES OF SEXUAL DESIRES. INSTEAD OF CONNECTING THEM TO THEIR BODIES' SEXUAL DESIRES, OR OTHER PEOPLE, IT HELPS THEM MEDITATE.

of Americans, says, "Neurochemistry, hormonal systems, and brain regions such as the temporal lobe are affected by both marijuana and sexual arousal."

That's because THC (delta-9-Tetra-hydrocannabinol), the active ingredient in pot, not only releases

come when your mind is busy contemplating the meaning of life. Or if being high makes you suddenly hyperaware of everything wrong with your relationship.

The effects of smoking also depend on the person's tolerance for the drug — a couple of tokes may get

an erection.

It is commonly believed that smoking marijuana causes reproductive system damage, and has a deleterious effect on the production of testosterone and other hormones — which in turn can affect fertility, menstruation, and erectile dys-

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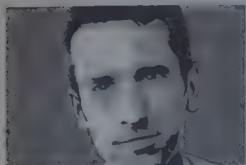
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Son, Please Don't Borrow My Crucifix Dildo



SAVAGE LOVE: DAN SAVAGE

A NICE, LONG, EMBARRASSING FATHER-SON CHAT WILL QUICKLY CURE YOUR KID'S BUTT-TOY CURIOSITY

I recently discovered, accidentally, while moving things out of my 16-year-old son's room prior to a renovation, a cache of my sex toys that had mysteriously disappeared over the past year. While I've wondered how it was possible to misplace a glow-in-the-dark crucifix-shaped dildo (complete with Jesus in relief), it never dawned on me that it might be an inside job.

This raises several issues. There's the you-stole-my-stuff problem, with responses available from the full range of the passive-aggressive scale. But the nature of the swag complicates matters. I kind of need to know whether he took them to snicker over with his friends or whether he has used them. I'm dead certain if he's used my insertables, that he did so without putting condoms on them first.

So it seems I need to force the you-stole-my-stuff conversation in order to have the safe-toy-use conversation. Suggestions?

Discomfited Aged Deviant

You're gonna have to have a long talk with the little shit, DAD

First, apologize for snooping — accidentally, of course, during "a renovation." Uh-huh. Then bring up the sex toys. Be matter-of-fact about it, DAD, but firm enough to com-

municate a sense of violation: He violated your privacy and your glow-in-the-dark crucifix-shaped dildo, a sex toy that was consecrated to your orifice(s) and your orifice(s) alone. ("Your orifice(s)" refers to your own personal orifice, DAD, as well as the orifices of your chosen sex partners, a position that is not — one hopes — open to your 16-year-old son.) Don't let on that you're embarrassed, even if you are — force a smile.

Then turn the tables on your son and embarrass the shit out of the little shit. Ask him if he was penetrating himself with your crucifix, and ask him if he has any questions about sex toys in general or butt toys in particular. He'll insist that he wasn't sticking that thing in his ass — although we both know he was — because he'll want to end this conversation as quickly as possible. Your job, DAD, is to drag ... this ... talk ... out ... to achieve maximum mortification.

Tell him that you're aware that he might be too shy to admit to using butt toys or to ask for info about the proper use of butt toys, so ... you're going to walk him through butt-toy safety and etiquette just to be on the safe side. Then explain it all to him. Tell him about the importance of using lots of lube, of washing sex toys with hot water and a little soap after each use, of putting condoms over them for safety's sake — and tell him about how one preps an orifice to accept a glow-in-the-dark crucifix (and just how many "Our Father's" one has to say for penance after doing such a thing). Conclude by pointing out that sex toys aren't something people share (particularly with their parents), so the one you'd been using, the one he stole and used himself, is going to have to be deconsecrated now — i.e., disposed of. Then offer to get him one of his own and a bottle of lube.

The point is to make him feel bad for invading your privacy and swiping your stuff, DAD, but not for

whatever it was he might have done with your stuff. A nice long talk about butt toys — safe use, storage, ethical procurement — will make him realize that violating your privacy and stealing your sex toys invites conversations he doesn't want.

My wife of three years has a problem with me masturbating. At one point, we made a deal that I wouldn't do it while she's in the house. That would be just fine with me, except that she is rarely out of the house without me. Our sex is really, really great, but I'm pretty horny and I like to masturbate once in a while. She says that she feels like I'm cheating on her. About a year ago, I *did* cheat on her — yes, I'm an idiot — and maybe this is my punishment, but I've always needed to masturbate a lot. I do it to relieve stress and sometimes just because I get horny and I want to stop being horny in a minute or two so that I can concentrate on something else. This doesn't have much to do with her, and I feel stupid trying to justify myself on this matter. How do you think I should resolve this situation?

Lerk Off

When someone you love is irrational and controlling about some aspect of your private life that doesn't involve or affect her — say, your masturbatory routine, JO — you have two options:

First, you can waste a lot of time and energy trying to talk her out of being irrational and controlling and idiotic. That approach is unlikely to make things better, and it could make matters worse: "Gee, you must really love to beat off without me around, seeing as you're really going to the mat for this."

Your second, and far superior, option is to tell her what she wants to hear — "For you, I won't mastur-

bate" — and then beat off when you want to or when you need to and lie about it. Beat off on the kitchen table when she's out of the house; slip away for 10 minutes to take a "crap" or a "nap" when she's home. So long as you're an attentive lover and you're not neglecting her needs, and so long as you're not inconsiderately leaving evidence all over the place (wash out your own crusty come socks), feel free to work around her irrationality with a little harmless deceit.

I dislike a lot of things about your column: I disagree with your stance on religion and I'm against homosexual marriage. But I love reading your column: It's like a car wreck — I have to look. So I have a question for you.

I am a 32-year-old heterosexual married man. My wife and I have a great sex life. We have been married just over a year. She is pretty open to just about anything, except one thing: When she is blowing me, sometimes instead of coming in her mouth, I want to come all over her face. She finds that repulsive. She normally has no problem with swallowing my come or letting me come on her chest. But for some reason, the face just creeps her out. She says it's degrading. Now, I cannot understand how unloading on her face is any more degrading than coming in her mouth or on her chest. Any advice?

Facials Are Causing Embarrassment

Sorry, FACE, but your wife is correct. Facials are degrading — and that's why they're so hot. Now, I would normally arm a married man in your predicament with some killer talking points guaranteed to convince his wife to let him blow a load on her face, FACE, but ... I'm not going to help you out. While being denied a little sex advice doesn't compare to being denied the right to wed, I reserve the right to discriminate against straight married assholes who support discrimination against me.

Now, if there's a married straight man out there who supports marriage equality and wants some advice on talking the wife into facials, I would be more than happy to share my surefire, fail-proof, 100-per-cent-guaranteed pro-facial arguments with you. And if you're a justice on the Iowa State Supreme Court — which last week ruled unanimously in favor of marriage equality for same-sex couples — I'll toss in a free phone consultation.

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- Best local athlete
- Best local musical act
- Most creative Edmontonian
- Best new trend
- Worst new trend
- Scariest intersection
- Best place to people watch
- Best place to take visitors
- Sexiest Edmonton male
- Sexiest Edmonton female

GETTING OUT

- Best dance club
- Best live venue
- Best bar
- Best neighbourhood pub
- Best gay bar
- Best comedy club
- Best karaoke bar
- Best place to shoot pool
- Best gym
- Best place to get pampered
- Best internet café
- Best yoga studio
- Best place to skateboard
- Best place to pick someone up
- Swankiest bathrooms
- Skankiest bathrooms
- Best art gallery
- Best live theatre venue
- Best golf course

Most comfortable movie theatre

- Best place to get a pint
- Best spa

EAT/DRINKS

- Best fries
- Bestoutine
- Best burger
- Best pizza
- Best old standby
- Best perogies
- Best seafood
- Best coffeeshouse
- Best vegetarian
- Best patio
- Best place to watch sports
- Sexiest bar servers
- Sexiest bar clientele
- Best bar service
- Best Indian
- Best Korean
- Best Cajun
- Best Japanese
- Best Italian
- Best Greek
- Best Chinese
- Best Mexican
- Best Thai
- Best Vietnamese
- Best desserts
- Best organic food store
- Best bakery
- Best deli
- Best steak
- Best donair
- Best lunch to go
- Best breakfast
- Best martini
- Best late-night eats
- Best brunch
- Best high-end dining
- Best beer selection
- Best wine list

SHOPPING

- Best optical
- Best beer store
- Best wine store
- Best shopping district
- Best place to buy vinyl
- Best CD store (new)
- Best CD store (used)
- Best independent bookstore (new)
- Best used bookstore
- Best car stereo store
- Best computer store
- Best independent movie rental store
- Best art supply store
- Best home decor store
- Best independent women's clothing store
- Best independent men's clothing store
- Best vintage clothing store
- Best shoe store
- Best bike store
- Best hairstylist/salon for women
- Best hairstylist/salon for men
- Best place to buy jeans
- Best outdoor gear
- Best furniture store
- Best ski/snowboard shop
- Best skateboard shop
- Best tattoo parlour
- Best piercing studio
- Best musical instrument store
- Best camera shop
- Best place for yoga gear
- Best consignment store
- Best tailor
- Best shoe repair
- Best comic book store
- Best florist
- Best cannabis/hemp shop
- Best kitchen store
- Best jewellery store
- Best lingerie store
- Best fetishwear store
- Best sex supply store
- Best adult video store

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302. Health

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At the Super Flea market every Sat & Sun from 10 am-5 pm. Booth K43. Come check us out!

31. Coming Events

GLTB groups and organizations are invited to the Pride Centre for the Pink Tank on May 2nd from 2:00 pm until 4:00 pm. The Pink Tank is an opportunity for queer groups to share upcoming calendar items and discuss the importance of working together. For more information please contact pinktank.alk@gmail.com

THE CANADIAN Badlands' Passion Play is one of North America's top "must see" cultural and tourism events. Located in Drumheller, Alberta, the annual retelling of the life of Jesus Christ features 200 actors performing in a natural amphitheatre. The Play takes place on July 10, 11, 12 and 17, 18, 19. Save 10% off tickets by booking online at www.canadianbadlands.com or by calling 1-800-823-2001

Upward Bound Toastmasters Club - Every Wednesday 7:45pm - Room 601, Norquest College, 10215 - 106 St, Edmonton. Learn to be a better speaker, listener, and overall communicator at your own pace in this non-profit, fun, and supportive public speaking club. Info email: contact@upwardboundfreetoastmasters.com

WATER AND WELLNESS RESTAURANT WORKSHOP MAY 1-3, 2009. Are you interested in learning more about the connection between environmental, public and personal health? Join 24 other young professionals (ages 20-35) and special guests for a weekend workshop May 1-3 based at Pigeon Lake AB with an exciting field trip that includes a raft tour and a visit to the Edmonton Goldbar wastewater treatment plant. Visit www.waterforlife.org for more info and to apply to

190. Announcements

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HAIR SALON in Chateau Three Hills retirement residence, Established clientele, must be compassionate to seniors. Free start-up rental. 403-443-2121; chateau@rethills.com

SMALL 30 SEAT restaurant for sale in the Hamlet of Rays, Good operating operation with 2 bedroom living quarters attached 403-388-2923 ext. 3. Taking offers.

410. Education/Training

MESSAGE CAREER. Train at our highly regarded, progressive school and graduate with confidence! Excellence in education. guaranteed 403-346-1018

MEDICAL TRANSCRIPTION Training. Learn from home or on-site! Work from home or on-site! Financing may be available. Contact Canibscribe for free information. 1-800-486-1535 or info@canibscribe.com

STUDY ADVENTURE TOURISM! Train to be an adventure guide in just 9 months. Outdoor Recreation & Ecotourism Certificate. College of New Caledonia, Valemont, BC. 1-888-950-4422; www.cnc.bc.ca/valemont

1900. Help Wanted - Alta.

ATTENTION! Work from home online with Herbalife International. Profitable! Full-time positions available in your area. Call Val 1-888-819-4048

AUTOBODY Journeyman auto-body tech/painter required for Ford dealership. Excellent wages, full company benefits, moving allowance. Please email danhamc@telus.net or fax resume to 403-552-5696, Danham Ford, Westlawn, Alberta.

CANADIAN TAXPAYERS Federation is seeking experienced sales reps in various locations throughout Alberta. Commission based with residual income. Toll free 1-866-443-6020; taxpayer.com

CAREGIVERS/NANNIES with 7 months training and/or one year experience are looking for live-in or part-time work with elderly, disabled or families needing child care. 780-709-0005

CARPENTERS/remodelers \$25+ hour Canada's leading home repair/remodeling company is seeking carpenters, remodelers, skilled tradespeople (M/F) in Calgary, Edmonton, Red Deer. Apply toll free 1-800-884-2639 or www.handymanconnection.ca

HAVE FUN making money as an actor, actress or film extra on Calgary movie sets. All ages required. 403-521-0077

OBSCENE MONEY! If you're not making 20K month! Call me 1-888-211-9374 (free recording)

PHONE DISCONNECTED? Reconnect now! Fast connection! No referrals! Phone service, calling features, long distance & internet. Free high speed internet connection. Phone Factory Reconnect 1-877-333-2274; www.phonefactory.ca

REMOVE YOUR RECORD: A criminal record can follow you for life! Only Pardon Services Canada has 20 years experience. Guaranteeing record removal. Call 1-800-NOW-PARDON (1-866-972-7368); www.RemoveYourRecord.com

SEEKING A CAREER in the Community Newspaper business? Post your resume for FREE right where the publishers are looking. Visit www.awna.com/resumes_add.php

SHARP UNDERGROUND INC. is accepting resumes for work in the water and sewer industry. Operators, pipelayers, electricians, and men drivers. Fax resume to 780-942-5110.

SNIPER CONFERENCE in Slave Lake is looking for experienced technician/manager. Must be conversant with service, installations of communication equipment. Call Evan at 780-805-5151.

SPRAYER OPERATORS Looking for seasonal sprayer operator for Three Hills and Linden service areas. Must have a Class C1 driver's licence. Should have or be working towards a sprayer applicator's licence. Need to be self-motivated and able to work alone. Very competitive compensation package. Fax resume to 403-443-7507. For more information, call Greg 403-443-2355.

TURKEY HOME base business. Experiencing explosive growth over the internet. Free info. 403-675-4444

1500. Help Wanted - Alta.

THE BROOKS BULLETIN, one of Alberta's largest weekly newspapers, requires a reporter/photographer. Good salary and benefits package available. Career opportunity. Email resume to: editor@brooksbulletin.com

THE TOWN of Bonnyville is seeking a Pool Supervisor. For further information and criteria call 1-866-826-3496 or email Vic Staine at vstaine@town.bonnyville.ab.ca

1600. Volunteers Wanted

Bingo volunteers needed for organization helping people with disabilities. Contact Elaine @ 780-732-5402.

Brain Neurobiology Research Program at U of A Hospital is seeking healthy and depressed subjects (not currently taking antidepressants) for various studies. Reimbursement for expenses provided. Call 407-3221 (depressed only) or 407-3775 (healthy or depressed), in-male healthy or depressed, including pregnant and just delivered) for more information.

Edmonton's leading Afro-Caribbean Dance Ensemble has several exciting volunteer positions to be filled. If you would like to be a part of this great organization which is conveniently located on Jasper ave (next to the LRT) visit our website www.movementsdance.com or call us at 780-415-5211

Ever searched the Internet for help when you felt upset or depressed? Researchers at the U of A are looking for volunteers to participate in online interviews regarding experiences seeking help online. Let's learn more about the role that the Internet plays in the search for help. Email [mailto:elaine@ualberta.ca] or call 780-651-3866

Give us one day in 2009! Habitat for Humanity requires volunteers for numerous build projects around the city. Groups and individuals welcome. Begin your Trades-people welcome. All tools and equipment supplied. Contact masherwood@edmonton.hfh.org or call 479-3566.

If you are looking to spend some time giving back to the Edmonton community, the Bissell Centre has a number of volunteer opportunities for you. For current postings please visit our website at www.bissellcentre.org/volunteering.htm or contact Linda at (780) 423-2285 ext 134.

Terry Fox Foundation requires volunteer organizer for our Edmonton Head Shave. Contact Steve at westatwork@terryfox.org

Volunteer Drivers with vehicle needed to drive frail but walking, low income seniors to medical and personal appointments. Daytime Monday to Friday, gas money paid. Call Bev 780-732-1221

Volunteer Drivers with vehicle needed to drive frail but walking, low income seniors to medical and personal appointments. Daytime Monday to Friday, gas money paid. Call Bev 780-732-1221

Volunteers needed for the Rexall Edmonton 2009. Call Indy today 780-471-7159 or e-mail peggy@northlands.com

Weekend to End Breast Cancer invites you to join in a fun mini-weekend event on Saturday, April 18th from noon to 3 pm at the Don Whetstone YWCA 10211 102 Ave. It's come learn about the amazing fundraising walk coming up in August, including an orientation and training walk. Find out how you can make a difference by getting involved as a walker, crew or volunteer! For more info go to www.endbreastcancer.ca or call 780 424 9255

1600. Volunteers Wanted

Welcome Spring by Volunteering with the 2009 Iris Campaign! Flower Handlers & Drivers Needed April 20-21-22. Visit www.iriscampaign.ca for info or call 780-720-3107

World Partnership Walk (www.worldpartnershipwalk.com) Click on Walk City - Edmonton

Date: Sunday May 31, 2009 Time: 10:30 am Location: Legislature Grounds

Duties of a Volunteer: see website. Number of Hours: see website. Contact Person: Naz Hasham, Volunteer Coordinator, 780-8170

2010. Musicians Available

Bass Player Available. t_rex_audio@shaw.ca

2020. Musicians Wanted

3 piece rock band looking for 30+ male vocalist/rhythm guitar. Contact 477-3708.

Band looking for bass player with lead vocal capabilities and a female lead singer with some percussion ability! Casual around town playing and having fun. Focus on great music and recognizable hits. t_kelly_780-651-3866

Bass player, guitarist/singer seeking drummer. Rehearsal space available. naughty_ville@hotmail.com or call Mike at 466-2186

BUSKERS WANTED! Walk for Darfur club seeks musicians for May 2nd rally. Contact Luke Coffey at 780-965-2110.

Calling all Musicians: The 5th Annual Heart of the City Festival springs to life Sunday, June 7, 2009, in Little Italy's Giovanni Coboto Park. This free event showcases all genres and talent levels in music. The result: a line-up ranging from folk, rock, world, hip-hop, spoken word, and of course, something for the kids. If you are affiliated with Edmonton's inner city neighborhood through work, volunteerism, school or residence and interested in performing your music at this festival, please contact Ryne at 780-966-4302 or ryne.holm@gmail.com

Trade people welcome. All tools and equipment supplied. Contact masherwood@edmonton.hfh.org or call 479-3566.

Drummer and Bassist required for blues project. Influences R.L. Burnside, T-Model Ford and Howlin' Wolf. Contact Robin rld@shaw.ca

Drummer and bassist wanted to complete new project. We are an established rock band with the need to play live and record with experienced and talented musicians. Join our new favorite band by calling Nick @ 780-433-5933

Drummer looking to form cover band for paid live gigs, rock and 80's material. madrumm39@hotmail.com

Former members of Mervyn Albin seeking hard-working vocal/strut front man to complement strong and dedicated baseline. Vocal versatility and experience on guitar are assets. If this is you email ryan.biggs@edmonton.ca

GUITARISTS, BASSISTS, Pianists & Drummers, vocalists needed for good paying teaching jobs. Call 429-2262

I am an experienced, stage ready, F Metal vocalist seeking a new and crazy band. My influences include: Disturbed, Megadeth, Audioslave, Maiden, Live, Pearl Jam and Creed to name a few! Call me! Randine @ 780-236-6394

Karaoke the Borderline Pub 3226-42 Street, Edmonton 462-1888 Thurs-Friday Saturday 9:30-1:30 W/Ray

Seeking Dedicated Drummer and Guitarist have jam space. www.looking4eat.com Jodie 780 757 9725

2020. Musicians Wanted

REALCAMINO seeks bassist for one-gig-a-month project. Originals, covers, Metal, alternative, indie. www.myspace.com/realcamino email: realcamino@me.com 780 906 0401

Rock The Square

There is a rock concert organized on August 22, 2009 on the Rockin' Square. Send your bio if you want to play. Visit www.rockthesquare.com for details.

Slash Wanted for GNR tribute, email to: t_rex_audio@shaw.ca 780-265-4493

The Disturbers band from Sherwood Park is looking for a mature bass player. You can check us out online at www.thedisturbers.com or on our Myspace page. If what you hear grabs you...drop us a line! darren@thedisturbers.com

The Louthallers Seeking Piano for Rock n Roll Rhythm n Blues originals. www.myspace.com/thelouthallers shows booked, recording constantly. thelouthallers@gmail.com

Touring Singer-Song Writer seeking a Double Bass Player on a part time basis. May lead to full time. For more info please contact nasconi@gmail.com or call 780-689-8984

Vocalist/songwriter & Bass seeking guitar and drums for original hard rock band. Inf. Velvet Revolver/STP/Riff Theory/Chains/Wolf Mother/Zep. etc. Serious only, please. Good fan and professional attitude a must. Call 780-996-3571 any time.

Want to go on tour? All Else Falls is looking for a fill in bass player for MAY-JUNE cross Canada tour. Must sing and scream. Contact band@allesefalls.ca, or www.myspace.com/allesefalls/canada

Weekend dance band is looking for a key band player with lead and back up vocals. All styles including classic rock and country. Doug at 465-3356, and Bob at 463-7529

2200. Massage Therapy

Chair massage or relaxation massage combined in Aromatherapy, Reflexology and Acupressure

Center 821 Edmonton T#103 825-824ve tjanina RMT 1780-238-8108

HEALING TOUCH Massage Relaxing and deeply nourishing. Whyle Avenue Area. Non sexual. 7 days. Alameda 780-405-8765

IF YOU'RE TIRED OF INEFFICIENT THERAPY. Therapeutic Massage. Heild by appointment only. 1-866-686-6139 (Edmonton)

Transformational Massage, Tantra Massage, Sexological Bodywork, Health Coach with a business plan. 25% off. Licensed therapist. Janet Lee 780-683-6623 www.secretsofantanra.com

3010. Auctions

FINE ANTIQUES Furniture/Collectibles Auction World Class selling at categories! 11 a.m., Saturday, April 11, 12:35 - 1 p.m., Wainwright, Alberta. Schnorr Auction Ltd., 780-462-5666. Details at www.schnornet.com

HUGE ANNUAL Spring Equipment Consignment Auction, April 18, 9 a.m. Selling farm equipment, dispersal, trailers, skid steers, tractors, machinery, Harley Davidson's, vehicles, RV's, boats, ATVs, lawn & garden supply items, equipment, livestock equipment, lumber & more. See www.montgomeryauctions.com 1-800-371-6963, Blackfalds, Alberta.

3010. Auctions

MEIER 2-DAY Classic Car & Truck Auction, Saturday and Sunday, May 2 and 3, 11 a.m. both days. 6016 - 72A Avenue, Edmonton, Over 150 Classics. To Consign, call 780-440-1860.

SPRING SPECTACULAR

Alberta & Vintage Advertising Auction, Sunday, April 19, 11 a.m., Aberdeen Hall, Innisfail, Alberta. Gas pumps, coin cages, red indian signs, more. Visit bidhouseauctioneering.com or call 306-227-9505 or 403-548-5252.

THINKING AUCTION! Guarantee your results with Ritchie Bros. Auctioneers. Whether it's equipment, real estate, livestock or a complete farm dispersal. Contact us today! 1-800-491-4494 or rbaction.com

3210. Misc. For Sale

\$38.95 HOME phone service - Reconnect your phone! No one refused - \$38.95 monthly - \$18.95 one time activation - \$18.95 unlimited long distance. Call Choice Tel now! 1-888-333-1405; www.choice-tel.com

A FREE Telephone Service - Get your first month free. Bad credit, don't sweat it. No deposits. No credit checks. Call Freedom Phone Lines today. Toll free 1-866-884-7464.

AFFORDABLE PHONE reconnection. Bad credit - no problem! Call Tembo Telecom and ask about our new customer special. Sign up online and save \$20. 1-877-266-6398; www.tembo.ca

ALL NEW QUEEN orthopedic pillowtop mattress set. New in plastic. Cost \$1,100, sacrifice \$375. King \$650. Can deliver. 780-919-5285.

BUILDING SALE! "Unprecedented low prices". Reduced deposits. Limited inventory. 25x40 \$6,444, 30x50 \$7,844, 35x60 \$12,995, 40x60 \$15,995, 60x100 \$37,400. Other! 1-800-668-5422. Canadian manufacturer since 1980.

FOR SALE newly renovated 1979, 12 X 60 house trailer. Two bedrooms. On skids, to be moved. \$20,000. Dennis 403-896-0257; 403-550-2777; Office 403-358-3332

FUTURE STEEL Buildings. Durable, dependable, pre-engineered, all-steel structures. Custom-made to suit your needs and requirements. Factory-direct affordable prices. Call 1-800-668-8653 ext. 170 for free brochure.

H & H TRAILER SALE. Bow Valley Ford, Camrose, Alberta. Thousands in discounts. Clearing the lot. Cargos, flatbeds, car haulers, horseboxes, much more! 1-800-403-0084 ext. 257 or alan-why@bowvalleyford.com. Don't delay!

HOME PHONE disconnected? Home Phone Reconnect toll free 1-866-287-1349. No credit checks, friendly service. Don't be without a home phone. 1-866-287-1348.

METAL SIDING/ROOFING. Best prices! 36" Hi-Ten Toughrib 29ga. Galvalume \$69 sq. ft. colours available. In stock. 25% off year warranty. ALTA-Wide Builders Supplies 1-888-263-8254.

PROVINCE-WIDE CLASSIFIERS. Reach over 1 million readers weekly. Only \$259 + GST. No advertising (25% or less). Call this newspaper NOW for details.

SAWMILLS FROM only \$3,495.00 - Convert your logs to valuable lumber with your own Norwood portable band sawmill. Log skidders also available. www.norwoodawsmls.ca/4007 - Free Information 1-800-566-6899 ext. 4000T.

3210. Misc. For Sale

WWW.TREETIME.CA Western Canada's largest tree relocation. Swedish Aspen, Amur Maple, Colorado Spruce, Evans Cherry, Saskatoon, Willow, Birch, Fir, Shrubs, Berries & more. 1-866-873-3846; www.treetime.ca

3240. Travel/Travel

11 MONTHS FORECLOSED! - Save 60-80% off retail! Best resorts & Seasons! Through Canada, U.S., Caribbean, more! Call for free catalogue today! 1-800-731-8046; www.holidaygroup.com/sc

4040. Livestock

BULL SALE! 100th Annual Cornscombe Bull Sale. One day only! Tuesday, April 14. For more information call Peter Grant. Seeley, Central Alberta Agriculture Society, 403-318-4411.

4310. Grain/Feed/Nut

HEATED CANOLA & FLAX buying green or damaged oilseed. Buying oats, barley, wheat & peas for feed. "On farm pick-up" Western Feed and Grain 1-877-250-5252.

5003. Real Estate

MORTGAGES. Interest rates low. Refinance to 95% LTV. Save money. Pay bid, renovate or you decide. Call Jason 1-877-568-0922, Alberta Home Loans.

REPOSSESSED pre-fab homes! Save 50% off Canada's largest brand's USA order cancellations. Turner new 1260 SF Pre-Engineered package original \$29,950. Liquidation \$14,000. Other sizes - sacrifice prices! Sign up online and save \$20. 1-877-266-6398; www.tembo.ca

5130. Apartments For Rent Fully furnished, quiet professional 1 bdrm. Includes river view, UG park, all util., pool, \$1399 per month. Avail April 16. 860-9940

5155. Shared Accommodation

Shared accommodation. Awesome Duplex. Direct Bus to NATI/GMC working person, respectful student. Shared entrance/laundry/cable internet, included. N5, N/P, 4800. Available: May/1. 663-4888

5600. Commercial

INDUSTRIAL COMMERCIAL new building for rent 60 x 100 with six bay doors. Across highway. Call Dennis 403-896-0257; 780-623-4700 or 780-623-0470

5610. Space For Sale

FOR LEASE retail space in Olds, Alberta. Highway access, parking, including storage, loading dock. \$3000/month triple net. 250-493-7457; 250-488-3095

5620. Office Space

FOR LEASE - Office space in Olds, Alberta. 1500 sq. ft. in office space. Highway access. \$1500/month triple net. Available April 25. 250-493-7457; 250-488-3095

5800. Manuf. Homes

2008 MODELS priced to sell! 18 and 20 widths from \$79,900. Best priced homes in Alberta! Homes - Red Deer 1-877-303-2244. 403-314-2244.

BEST BUY CLEARANCE

Wide Sale Unbelievable prices! Delivery Ask! Buy Homes, Appliances, 1-877-396-5564, Ask for 1-877-275-5555.

NO FRILLS - NO GIMMICKS

Just the best price on SRI Home & best in - industry service! Economy Homes & Cottages 1-800-689-9593. Check out our new website: www.economyhomes.com

RECESSION SALE on new

homes! Start at \$82,000 on \$118,700. All 2008 stock now priced for quick sale! Call or please Homes in North 1-877-939-3584 1-866-962-0238.

5900. Manuf. Homes - Sale

UP TO \$10,000. REBATES on new modular and manufactured homes. 16, 20 and 28 wide. All homes reduced. Payments start at \$550. per month with only \$450. down. We deliver. Alberta Custom Homes, Red Deer 1-800-347-5590.

6100. Cars

#1 IN CREDIT Rebuilding. Need a car, truck, van or SUV? Auto credit fast. Bad credit? No credit! Bankruptcy! Repossession! No problem. Call today and drive away. Call Stephanie 1-877-792-0599. Free delivery anywhere. www.autocreditfast.ca

AUTOCREDIT EXPERTS will run your business with fast confidential service. Good credit, bad credit we deliver them all over western Canada. Online www.drivemenow.com or 1-888-501-1148.

BANKRUPT? BAD CREDIT? Call us! All makes and models. Professional credit rebuilders. Call 1-866-476-1938. Cavalcade Auto Acceptance Corp., serving Alberta for 15 years.

BOW VALLEY FORD Canmore, Alberta. 2008 Super Duty Price Slash. 08 F350 King Ranch Crew Demo was \$73,114. now \$49,900. New 08 F250 Supercab FX4 was \$62,279. now \$42,900. New 08 F250 Supercab XLT was \$57,454. now \$38,900. Call 403-678-6200 Sales now!

CAR CRAZY Antique Car Auction. 3 Estate Sales 40 cars no reserve. Service Station Memorabilia Auction, April 24, 10 a.m. 4303 - 9 St. SE, Calgary. Info 403-287-6565; www.carrazy.ca

DREAMCATCHER financing. Buckle up today! You work, you drive! 10" down! O.A.C. Free delivery to BC & Alberta. Apply online. www.DreamCatcher-loans.com. 24/7, 1-800-910-6402.

SAVE YOU up to \$400. on your car insurance. Clean driving record? Call Grey Power today at 1-866-428-0890 for a no-obligation quote. Open weekdays.

6300. Motorcycles

1ST YEAR Motorcycle Mechanics. NAIT's Fairview Campus intake April 7 - June 10. Register now. Ask about \$1000. apprenticeship incentive grant and financing. Affordable residences. 1-888-699-7882; www.nait.ca.

6400. Recreational Vehicles

CASH FOR USED RVs. 2002 or newer only. Most models needed now! Call today. Woody's RV World. Red Deer 1-800-267-8253; Calgary 1-866-393-2727; Edmonton 1-800-798-3380.

7205. Psychics

LOVE! Myself! Life! #1 Psychic! 1-877-478-4410. Credit cards/debit. \$3.19/minute. 18+. 1-900-783-3800; www.myspiritualconnections.ca.

MYSTIC BOUTIQUE. Past, present and future solves all matters. No problem too big. 25 years experience. 95% accurate. Call for appointment. Red Deer and Alberta, 403-986-PALM (7256).

7245. Misc. Services

\$500. LOAN SERVICE. by phone. no credit refused, quick and easy. payable over 6 to 12 installments. Toll Free 1-877-776-1660.

A CRIMINAL RECORD? Have trouble getting a job or travelling to the U.S.? We'll clear your name. Better Business Bureau Certified. Pardon's/Waiters. Toll free 1-800-507-8043; www.pardongranted.ca.

CLEAN DRIVING RECORD? Grey Power could save you up to \$400. on your car insurance. Call 1-866-623-5050 for a no-obligation quote. Open weekends.

CONCERNED about travelling to the U.S.A.? Apply today for free pardon, waiver or border entry evaluation. A criminal record can be completely removed. Call 1-888-535-2405; www.canadianpardons.ca.

CRIMINAL RECORD? Think Canadian pardon. U.S. travel waiver. (24 hour record check). Divorce? Simple. Fast. Inexpensive. Debt recovery? Alberta collection to \$25,000. Calgary 403-228-1300/1-800-347-2540.

DEBT CONSOLIDATION program. Helping Canadians repay debts, reduce or eliminate interest, regardless of your credit. Steady income? You may qualify for instant help. Considering bankruptcy? Call 1-877-220-3328. Free consultation, government approved, BBB member.

DEBT STRESS? Consolidate and lower payments by 30 - 40%. End those phone calls and the worry. Avoid bankruptcy. Contact us for a no-cost consultation. Online: www.mydebtsolution.com or toll-free 1-877-556-3500.

FLINT TUBULAR management. On-site tubular inspection services. Specialized Tubular Sales. EZ Flow HOPE lined tubing. Used tubulars. Sucker rod and rod guides. Phone 780-555-7788. Servicing Alberta, BC and Saskatchewan.

UNCONTESTED DIVORCES and Legal Separation Agreements: Why pay more? Check out our low prices at www.canadianlegal.org. Voted #1 Paralegal - CCA Awards. 20+ years experience. Free consultation. 1-800-320-2477.

WE SAY YES! When the banks say no. 1st, 2nd, 3rd mortgages - good or bad credit. Fast, professional & friendly service (since 1969). Alpine Mortgage 1-877-486-2161; www.AlpineMortgage.ca

9005. Personals

100s of HOT urban singles are looking to hookup NOW 18+ Try It Free 780-401-2332 403-779-0797

9005. Personals

ALL HOT MALE ACTION 18+ b7 gay? curious? Try for Free 780-665-6666 403-770-0776

ARE YOU LOSING a loved one to substance abuse? Our program has the highest success rate. Help is only one phone call away! 1-877-782-7409; www.narconon.ca.

9005. Personals

DATING SERVICE. Long-term/short-term relationships. free call! 1-877-297-9893. Exchange voice messages, voice mailboxes 1-888-534-6884. Live adult casual conversations - 1 on 1 1-866-811-6640. Meet on chat-lines. Local single ladies 1-877-804-5381 (18+).

9420. Adult Services

Brown Sugars 6817-104St, 780-430-9112 THE ORIGINAL #1 For Black Girls! \$150 special 20yrs experience NEW GIRLS! www.brownsugars.ca

9160. Adult Personals

ALL HOT SEXY BABES talk dirty After Hours! 18+ CALL NOW, TRY IT FREE! 780-665-0808

Hot, sexy, busty, blond transsexual. 5'7, 135 lbs, 36 dd. Very outgoing, a lot of fun. 780-404-8210 angellovesheaven@hotmail.com

9450. Adult Massage

310 - GIRL OPEN 24 Hrs. 30 different girls/ Call Anytime We Come To You Servicing all of Alberta Edmonton, Lethbridge, Grande Prairie, Slave Lake, Edson/Hinton, Whitecourt, Bonnyville, Cold Lake, Red Deer, Nisku, Leduc, Camrose

*Edmonton, outcalls only Ask for debit to your door. VISA/DEBIT/CASH CALL NOW!! 594-0295-001

310-4475

10715-124 st. • downstairs

Sapphire Massage Name Shany Sarah Jocelyn Missy Penny

750.454.1930 www.sapphiremassage.com

The Manhattan Men's Club

Edmonton's most premiere studio for men. Let us show you why we continue to be ranked #1 in the city. *5 Executive Suites & AC *Private Waiting Room & Comp Bar 68993024 15519 118 Ave in west end Back entrance. Select hiring 482-7966 www.manhattanmensclub.ca

9450. Adult Massage

NORTHSIDE STUDIO 11910-127Ave main floor Luxury class at affordable rates 780-452-7440 4291886-032 www.northsidestudio.biz

separate the supreme

BCE BEST OF EDMONTON ballot on page 35

ASTROLOGY • APR. 9-15 • BY THE KID

CRUISIN' THE COSMOS

ARIES (March 21 - April 19)

Now that you've begun another year, it's time to re-examine the things you hold dear. Whether you know it or not, it's a fact that something you've got is holdin' you back, and now's the time to give it the sack. It's takin' energy you should put into your field, and come harvest, it'll only decrease your yield!

TAURUS (April 20 - May 20)

In order to be ready for this season's upcomin' racin', you're gonna need some major modifications. To get to the point, what you need is a complete overhaul if you want to be able to compete at all. Well, by lockin' yourself up in your garage this week, you can perfect your performance until it's at peak!

GEMINI (May 21 - June 20)

Only a loser lets losin' get to them. Winners see losin' as a friend. Instead of freakin' out or gettin' depressed, winners get to know what failed the test and then they can improve it till it's the best. You're able to fix it now that you know what's wrong, and you'll get your chance to try again before long!

CANCER (June 21 - July 22)

You may have a generous heart, but this week, play it smart. Sometimes wearin' your heart on your sleeve'll make you an attractive target for Evil. That's 'cause it uses your kindness against you and manipulates you to do what it wants you to. Be wary of those who make friends just so that you'll serve their ends!

LEO (July 23 - Aug. 22)

This week success is a gazelle and you can smell victory as it flees, but it ain't gonna get away this time, no siree. That's 'cause you've never felt so alive and you'll have no problem puttin' it in overdrive and runnin' it down. Besides, you've got your pride to think of, so you're not foolin' around!

VIRGO (Aug. 23 - Sept. 22)

Sometimes when the goin' gets tough, the tough get goin' — out the door. That's 'cause there's no point wastin' time on a war that they don't see a reason for. They'd rather save themselves for a fight that matters instead of lettin' triviality tear 'em to tatters. Fight the good fight with all of your might, but don't get involved if the cause isn't right!

LIBRA (Sept. 23 - Oct. 22)

Fortune ain't some faceless force in the universe. It's made up of the people who wish you better and not worse. That's why the best way to increase the good luck you obtain is to increase the amount of friends you attain. This week you'll find that by bein' friendly, you'll open up lots of opportunities!

SCORPIO (Oct. 23 - Nov. 21)

Van Gogh's paintin's weren't worth nothin' 'till after he was dead, but that's not an outcome you need to dread. If you can separate commerce from art in your head, then you'll be all right 'cause when they're in their own corners, they're less prone to fight. Remember, you do one for love and the other to keep a roof up above!

SAGITTARIUS (Nov. 22 - Dec. 21)

If life was a college you'd soon be havin' a test of your knowledge, as the semester's about to end. First you have some papers to finish and your marks on 'em can diminish from As to Cs if you fail to dot all your i's and cross all your t's. This week, don't take a beatin' — before you hand anything in, give it a real good proofreadin'!

CAPRICORN (Dec. 22 - Jan. 19)

The game has changed and you need a new strategy, so take time to try and foresee all the possible eventualities. This game is as complex as chess and if you make the wrong openin' move, you'll get yourself in a mess. The more time you take now to get prepared, the less chance you'll make a dumb move 'cause you're scared!

AQUARIUS (Jan. 20 - Feb. 18)

If all you can think about is your professional success, you're gonna create an emotional mess. It don't matter how good you are at what you do if you don't have friends to share your success with you. Remember, the true definition of riches and wealth is measured by the friends you have and your health!

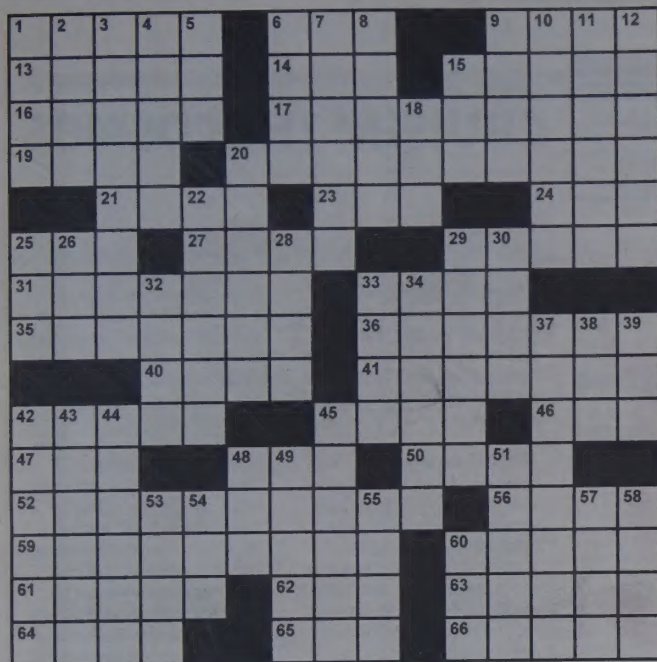
PISCES (Feb. 19 - March 20)

Aren't you sick of sayin' "coulda," "shoulda" and "woulda," kid? Wouldn't it be nice for once to put a tick under "did"? Well how about now? Instead of lettin' chances pass and later on thinkin' you blew it, why not have yourself a gas 'n' just do it? This week, you'll find the courage to go through with it!

mavis A LIGHT WITHIN

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SOLUTION TO LAST WEEK'S PUZZLE

A SUSTAINABLE PUZZLE

AND I EVEN RECYCLED A FEW CLUES

JONESIN' CROSSWORD BY MATT JONES

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ACROSS

- 1 Like untweezed eyebrows
- 6 Sony handheld
- 9 Cough syrup amts.
- 13 Total
- 14 H, in a fraternity
- 15 "Street-smart kid moves to Newport Beach" series
- 16 * "These poker items are made from 100% recycled material..."
- 17 Get past the surface
- 19 Roe source
- 20 * "The chickens and pigs are locally raised..."
- 21 National bank bought by Chase, for short
- 23 "Addams Family" cousin
- 24 * "___ was saying..."
- 25 Grand Coulee, for one
- 27 Shrek, for one
- 29 * "Use an energy-saving bulb, rather than the old style..."
- 31 * "The arms of the garment were stitched together from previously worn shirts..."
- 33 Milne bear
- 35 Soft on punishment
- 36 Like cons
- 40 Modern waltz violinist Andre
- 41 * "No pesticides were used in growing these habaneros..."
- 42 * "I got this hat at a thrift store; all I had to do was clean it..."
- 45 Sped down the street

- 46 Androgynous "S.N.L." character
- 47 The ___ Glove (thermal mitt brand)
- 48 Sound from a ewe
- 50 Stuck in ___
- 52 * "I grew these in my own garden with composted material..."
- 56 Wrinkly dogs
- 59 All riled up
- 60 * "I only run the Mac as needed, turning it off when not in use..."
- 61 Cancels
- 62 Relieving number?
- 63 Signature at Appomattox
- 64 Fencing foil
- 65 ACLU topics: abbr.
- 66 Word that can precede the answer to each starred clue

DOWN

- 1 Tampa Bay team, familiarly
- 2 The Beehive State
- 3 Intentionally easy-to-beat adversaries
- 4 Ibsen's Gabler
- 5 Times between dropping balls?: abbr.
- 6 Simon of "Hot Fuzz"
- 7 Odorous smoke
- 8 "Blue Ribbon" beer
- 9 Detroit nickname
- 10 Piratic enemy of Popeye, with "the"
- 11 Soap ingredient
- 12 Timothy of the Eagles reunion tour
- 15 Opry station, once
- 18 Dig in
- 20 Oregon college town
- 22 "Dutta my way!"
- 25 Dial-up alternative
- 26 Pub crawler's drink
- 28 Queue before V
- 29 Pruning tool
- 30 Breakfast-all-day chain, familiarly
- 32 Dublin's land, to residents
- 33 The coppers, slangily
- 34 They require libretti
- 37 Times 7
- 38 Geological period
- 39 When the clocks shift: abbr.
- 42 Yak, for one
- 43 Make square
- 44 Wine and dine
- 45 On-air performers, in TV advertising
- 48 Corked item
- 49 Absolutely hate
- 51 Word before crust or deck
- 53 Cosmo competitor
- 54 Prof's helpers
- 55 * "Tu" (1973 Spanish-language hit song)
- 57 * "As they shouted out with ___"
- 58 Visited
- 60 Buenos Aires' loc.

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Kenny Quach carries a barbecued pig to a home tea ceremony in Glenora before the wedding of Linda and Lenny Quach (right).

PHOTO BY BEN LEMPHERS

t5j

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“The bad guys always have the coolest shit.”

MOTÖRHEAD'S NOTORIOUS FOUNDER, "LEMMY," WAS INTERVIEWED BY ZOLTAN VARADI FOR SEE'S APRIL 14, 2005 ISSUE

One of the great Motörhead anecdotes comes courtesy of the photographer Ross Halfin, who, in a book of his work, recounted a concert the group performed in Nuremberg, Germany, where, just before launching into their Blitzkrieg-themed number “Bomber,” air raid sirens stunned the audience into silence.

Lemmy laughs. “I believe I also said, ‘There’s something you fuckers haven’t heard in 30 years.’”

“The bad guys always have the coolest shit,” Lemmy once remarked. He was responding to a question regarding the sleeve for the “Bomber” single, which featured the members of the band taking up posi-

tions in a German aircraft. Second World War imagery, especially the kind connected with the German military, has always figured heavily with Motörhead.

And that’s only the visual landscape. Once, backstage at a Sabbath/Motörhead double bill, Lemmy’s briefcase was propped open beside the catering spread, revealing – besides the obligatory half-consumed bottle of Jack Daniels – a stack of Polaroids of war memorabilia and a dog-eared paperback biography of Hitler.

Lemmy, however, dismisses the suggestion of any kind of sinister bent behind his fascination.

“It was the most important period in the 20th century,” he explains. “It shaped my life and it shaped yours. I think there’s something wrong with you if you’re not interested in it.”



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